

go!

shelter

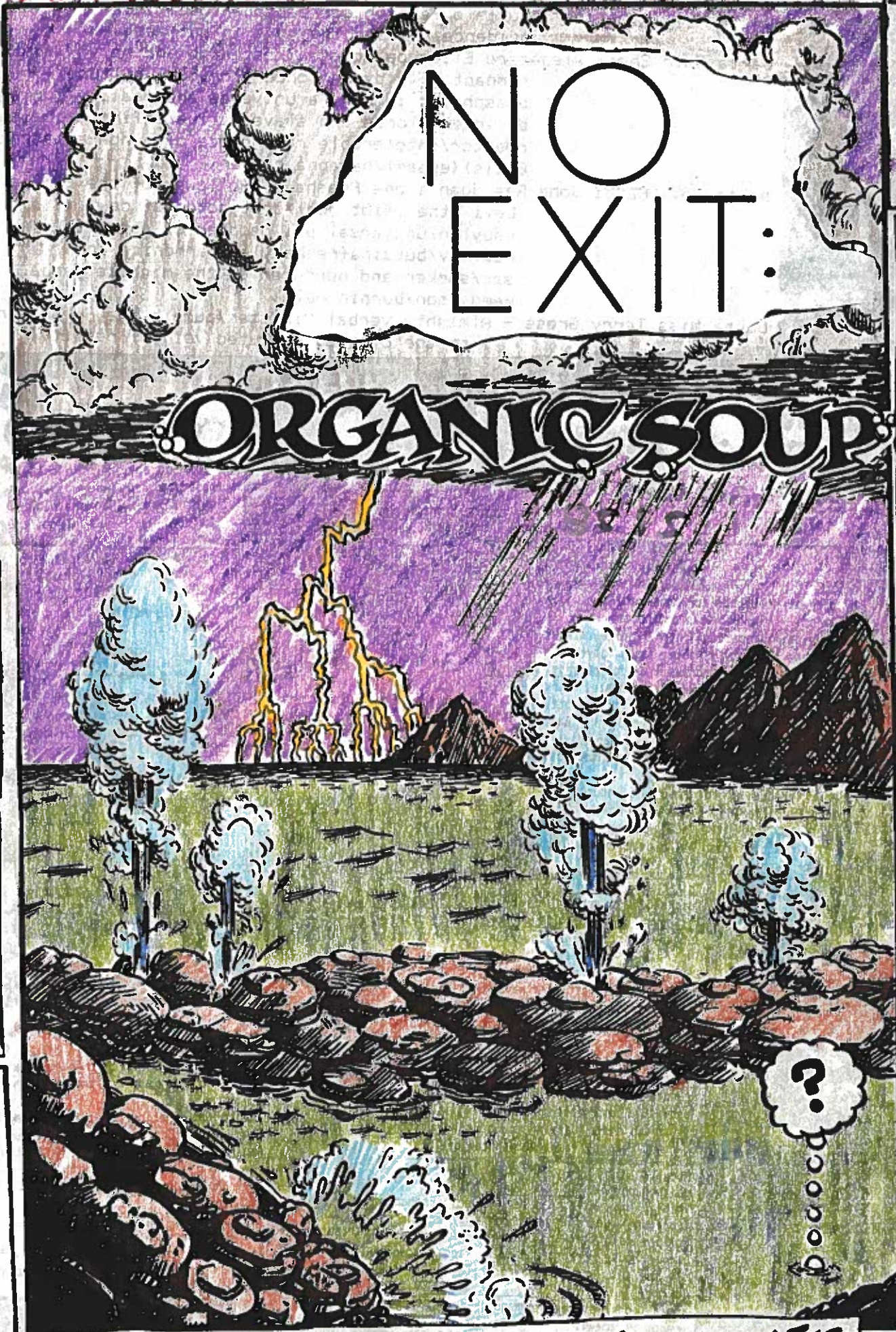
jawbox

slapshot

the Pimps

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quick sand | disclaimers | stories | TEVIEWS | COMMENTARY



Plagiarized and Original artwork.



those who created this mess :

bakta Mimi Kersting - buffalo fashion correspondent/spiritual guidance/knowning the guys in Outface.

bakta Emir Sheik Alejandro Elias de Acosta, most high and holy - final remnant of a dying (once glorious) culture/blasphemer in many a universe and reality/hunted by insect lords and slaves alike/infinite positive reactor/intolerable mouthpiece of a non-existent God(s)(esses)/hevanna heaven.

bakta Rev. Rabbi John Ras Juan i one Peashay - follower of the Elphis Levi (the idiot god)/destructor of de babylon/universal philosopher of absolute reality/butsinafreshstylee/harmonica and sax/smoker and nurturer of the mightie ganja weed, mon/burnin hell.

bakta Miss Terry Gross - Almighty Verbal Minister/pumpin the Fresh Air into the clogged polluted vein of reality.

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: aaron + lenny (aa brothers), alex + coleman, mimi kersting, peter + julie, sister thomas brose, libby + robin, sandy, jayfront, brian kulber, chris andrews + warped records, mike thain + n.c. zeen, ken blaze, mark pecot, reverend father john patrick guscott, matt kuchna, david font + hoodwink, matt guthrie + uc zine, ray titus, ben davis, factsheet 5, ar-r, all zines who printed ads, all sincere inspiring music.

Special thanks go to those who endured the Tour of Suffering : sergio vega, walter schreifels, tom "the tc3" capone, charlie gorgia, chubbie fresh, alan cage, + the lost souls of derrick + kevin.

Shit that I git into

Quicksand - ep + live; The Illuminatus Trilogy; Tie me up, Tie me Down - the movie, not the practice; Killing Time - brightside; The Fall - this nation's saving grace; Joy Division - unknown pleasures; Sisters of Mercy - first, last, + always; Sick of it all - the ep; the Police - every single brilliant fuckin record they recorded; Fugazi cracking on kids at shows; Alice Walker, Robertson Davies, H.P. Lovecraft; Hookwink + Dave Font; defending 2 Live Crew, Public Enemy, + the freedom of speech; Fresh Air, NPR news + Heat; Sam McPheeter's zine, attitude, + column in MRR; Calvin + Hobbes; Drystore Cowboy; Treasures; first 20 minutes of Total

Recall; the costumes, art direction, + photography in The Cook, the Thief, His Wife, + Her Lover; Francois Truffaut, Igmar Bergman, the Quay Brothers; Rollins' ego stroking; Cleveland Art Museum; Hammer House Horror; the Omaha kids + scene; All the kids who put me up while out on the Tour of Suffering; Raiders of the Lost Ark; comic book stores; paranoid delusions of grandeur; Mo'yn.

Thanks for selling zines :

Sean Dubanovich, Ray Titus + the Believers, Bakta Mimi Kersting, Matt Guthrie, manfuckinlike ChrisfuckinAndrews and fuckin Warped Records, and our house boy Byron.

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Thanks for reviewing our zine:

Mike Thain/Noisy Concept (thou art punk, dude), Factsheet Five, and Maximumrockroll (you understood).

I want to express my ambivalence about printing some of the interviews in this issue, and give the reasons why I decided to say OK in my half of the decision to print them.

First, Shelter. Shelter is, by self-definition and constant repetition, a Krishna band. I, by nature, and lots of introspection, oppose basically all organized religions for a variety of reasons. Mainly, I have problems believing that one solution or philosophy could possibly be relevant to everyone in the world. There are other arguments, but Bertrand Russell wrote them better than I ever could in his book of essays Why I am not a Christian (read it, it's an excellent book). Krishna specifically revolts me because of repeated instances where I have seen it shown to be sexist,

homophobic, and cultlike. The lengthy interview with Ray of Shelter in HRR #79 and the accompanying article were quite educational. In addition, that interview shares with the one we are printing a demonstration of two of Ray's qualities: 1. A pathetic lack of reasoning ability, and 2. An immense propensity to spew doubletalk, by which I mean, he avoids to-the-point questions by rattling out unsubstantiated vaguenesses...In short, I regard him and the rest of Shelter in the same light as those "Jesus Freaks" John and I talked to years ago at the Ohio State Fair: I'll listen to them, but only to marvel at the decay of their brains.

The second problem interview is Slapshot. Now, musically, I think this band's first 12" is OK, and the second is so-so. In many in-depth interviews, though, such as in No Answer's #7, or HRR #78, their attitudes are shown to be pretty regressive, and their unholding of non-vegetarian straight edge as the only worthwhile crusade shows an obvious lack of awareness. Even in shorter encounters with their opinions, such as the short interview in Re-Ignition #3, show reviews of

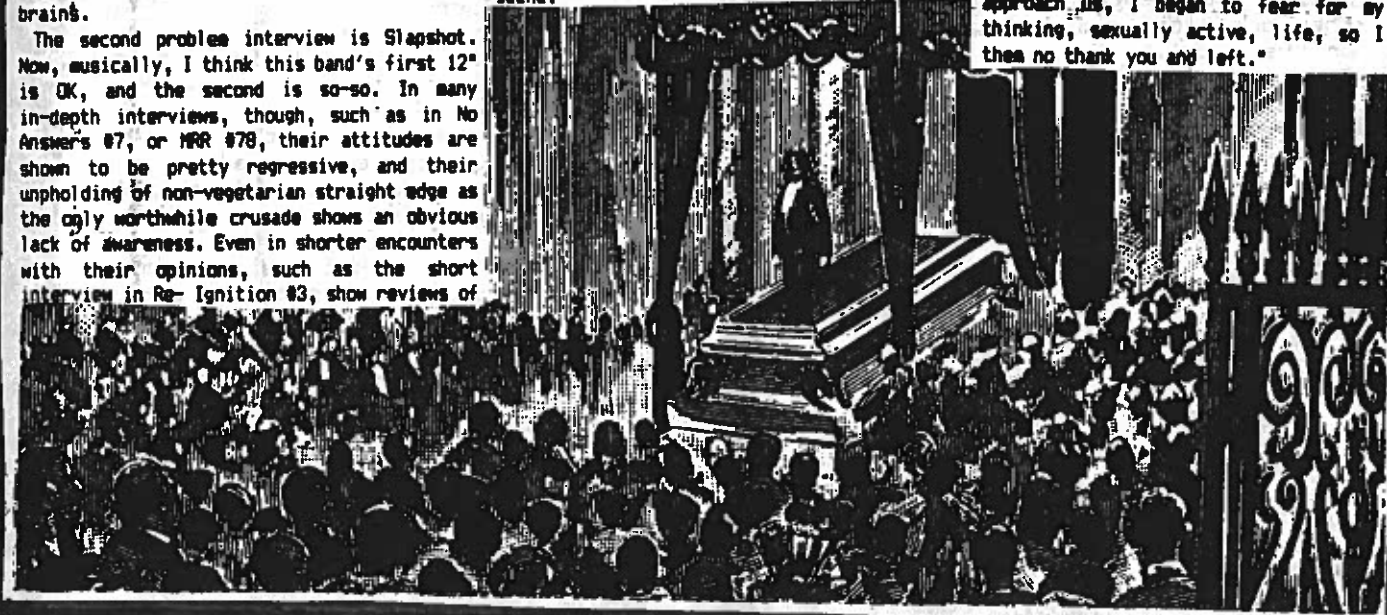
## Alex's disclaimer.

them, or a read of their lyric sheet, it's been demonstrated to me that they are basically macho jocks and that their lyrics are just plain stupid (making points that are either obvious or knuckleheaded). It doesn't help that two members are in Stars and Stripes, which is either the stupidest band or the worst joke ever, or both.

So, by now, it's pretty obvious that I have little respect for either of these bands, and that I have no interest in supporting them. So why do I think it's OK to print these interviews? It's simple. Each band's failings and problems come across very well in the interviews we have printed. That is, they each display the qualities that make me not like them. I regard these interviews as very informative - to a skeptical thinker that will read between the lines. It's as important to support bands with progressive attitudes by printing their opinions as it is to show bands like Shelter and Slapshot for what they are; vehicles, through decent music, for regressive attitudes to infest our scene.

Relatedly, I want to share a portion of a letter my friend Jason wrote me when he visited New York. He set up with some curious characters, and it's a classic story...

"Emily and I were in NYC somewhere in the Lower East Side/Greenwich Village area one night. There were these Hare Krishnas jumping around and singing. Emily wanted to check them out, so we walked into the crowd and watched them. There was one bald individual wearing something that looked like pink feety pajamas that looked a lot like pictures I have seen of Ray Cappo. Just as we turned to leave, two individuals dressed very straight-edgish approached Emily and I and asked if we listened to hardcore. (I was wearing my Ignition hat at the time so it wasn't too hard to guess). I hesitantly answered yes. They told me how much Krishna mumbo jumbo was like straight edge, and that they were in a band called Release. They invited me to a vegetarian banquet at the NY Krishna temple and told me that a lot of the NY straight edge scene would be there, and a lot of non-devotees like them. (I guess a devotee is someone who wears pink pajamas and a non-devotee doesn't.) During this whole time he did not address or even look at Emily once, even though we were obviously together and obviously both listening to him. I was tempted to ask if the bald fellow in pink was Ray, but decided that they were getting on my nerves, and as some Krishnas began to approach us, I began to fear for my free thinking, sexually active, life, so I told them no thank you and left."



Alex has written something justifying that we have Slapshot and Shelter in this issue of No Exit. I have yet to read it, but I think it has something to do with the fact that he hates these bands and what they stand for. I, too, hate Slapshot and have already gone into some terribly boring rant about Krishna and Ray's new found enlightenment. I have no real problem with having any band speak in this zine. So! make fun of my friends in Integrity, I really don't care, I'll print it. Makes good reading. Sure, I don't like to hear anything bad about Integrity if I didn't say it, but that has nothing to do with printing it. It will probably sell zines having Slapshot and Shelter in this zine. Unfortunately I am into selling my zine to as many people as possible. The way I look at it, the more we

sell the more we can make in the future. Neither Alex or I pocket any money from the production of No Exit, all the money we make from selling zines is pumped back into the production of zines. I would like to have as much money as we could being pumped into making this zine. The more money we have the more freedom we have in expressing ourselves. Look at it this way, with more money we can make more than the measly hundred we printed of #2 and we could add many more pages thus giving ourselves and others more space for self-expression. Do I sound big business? Do I sound money hungry? Well, I am. I am dope funky fresh consumeristic brainwashed zonked out tv junkie whose thoughts and fanzine you hold in your hands. If you bought teh fanzine due to the Slapshot or Shelter interview, I

hope you enjoyed them. I hope that you have read the other things printed in this fanzine, chances are you have. My regurgitated self-expressive napalm bullshit has reached people and that's all I'm really in this for. Well, that and the babes. Man, the babes.

## john's reasoning





INTERVIEW WITH SLAPSHOT  
(Choke and Jamie)  
by Mimi.

[June 23, 1990 Buffalo, N.Y.]

Mimi: What do you think of Buffalo?

Choke: It's great! Buffalo is a great place, it's a real home to us... there's this place called Fast Freddy's, and we always go there--the people there are really great and they know us by name. It's a really cool restaurant...we gave them our picture and they put it on their wall!

Mimi: That's really nice...a place to go where they know you...So, what about this slogan on the flyers: "Where the men are men and the meat is red"?

Choke: Oh that! That's just all a kind-of joke to piss some people off..... there's this one guy who thinks he's really a hard Straightedge guy, and you know how it is--it's all just a joke for these people...

Mimi: And you are or are not vegetarian?

Choke: No, I like meat. I mean with some straightedgers saying you have to be vegetarian, I really don't think being a vegetarian has anything to do with being straightedge.

Mimi: Briefly, what is your definition of straightedge?

Choke: Well, basically positive outlook... not drinking, smoking, etc.

Mimi: What about the people who do those things? What's your attitude about them?

Choke: I don't really have any CLOSE friends who drink, but I do have a few friends and acquaintances who do and they're pretty cool people, so, you know...

M: Is anyone in the band currently going to school or anything? What do you guys do?

C: Everyone pretty much has a job. Jamie's living in L.A. right now we flew him back here for the tour. I work as a shipper/receiver back in Boston, Steve lays carpet, and Jordan works for a coffee company. We all try to get jobs where we can just say "Goodbye!" for a month. I mean, unfortunately we can't get great jobs that way.

M: I see what you mean.

C: Yeah, if we had great jobs, it'd be hard to leave!

M: And you've got the band, right?

C: Yeah, right. The band doesn't make much money, but it's starting to...

M: Let's see...What do you think of J Crew?

C: I love J Crew!!! I actually have three or four J Crew shorts in my bag that I brought with me. I wear their T-shirts. There's a store near Boston, and I go there about once a month and pick up a few things. The clothes are pretty cheap although I always wind up spending more money than I should!

M: As you tour around, do you see a lot of sexism in the scene?

C: As long as you have adolescent boys doing adolescent boy things, you're going to have sexism. It's the nature of the beast I guess...It's not something that's a really good thing, certainly

it's no better than racism or anything like that, but it goes on, and as long as we have people like Andrew Dice Clay, you're going to have guys who...guys will be guys and they're going to joke and stuff like that. I think the way men treat women when they're alone is totally different from the way they treat them when they're with the guys...we're the same way, we're no different.

(Jamie enters)

M: Oh hi, do you want to get in on this interview?

J: Yeah, sure.

C: When we're "the guys" in the van, we're rude and crude and really disgusting, but you know, of course when we're with our girlfriends and whatnot, we're totally different.

M: well I also think that the problems can be traced back to sexual situations...the woman usually wants the man to be dominant in sexual situations, and this carries over and makes it very difficult to get any respect.

C: Well, I guess people have to consider changing their attitudes about things. I think what the feminist movement kind of hurts in a way.

M: What do you mean?

C: Well, it certainly helps a woman get into political positions, but in a lot of male dominated societies, a lot of men are like, "fucking dykes!" and that sort of attitude.

M: That's what I'm getting around here, because I fight several sexist policies, and I'm suprised at all the people against me, and they have no reasons for it.

C: There's not a whole lot you can do about it...

M: How would define a strong person? If someone's like, "Oh, I want a drink and I don't care what I said I was before" or someone who really wants a drink but thinks, "I really want a drink but I won't because I'm straightedge." What do you think?

C: I think to hell with what anyone else thinks. Although I don't think anyone is truly strong and independant because I think everyone in the back of their minds has some kind of secret fear--everybody has a fear, and I think you're stronger if you don't compromise yourself and your own beliefs. But on the other hand, probably in some aspect of your life you're doing something that compromises something about yourself. Either you're trying to hide...sure, you can say "I don't drink because I never have" and all that kind of thing, but then again, say, you let your girlfriend push you around, you know what I mean... not so much like that, but in that sort of vein. It's like you're not a strong person, you don't feel strong about yourself, but you stick to your beliefs. I feel I'm in that vein, personally I feel there's a lot I can approve about myself. I guess that's the way I feel about it.

M: That's a tough question to answer, I know, because there's really two sides to it.

M: Where do you buy your sneakers?

C: Oh, Joan's Department Store in South Boston. They're the only place that sells Adidas Gazelles in kangaroo leather. It's a real townie shoe. But you don't know what a townie is...

M: Well, I think a townie is someone native to a certain town and that's lived there all their life.

C: Well yeah, there's two areas of Boston: South Boston and Charlestown; really Irish-American, really working class type of thing, and they all wear Gazelles. They come in different colors and are made of kangaroo leather. It's just a real townie sneaker.

M: Answer me another question: Have you noticed a lot of people wearing green hats? I've seen a lot of H.C. kids wearing them, and I thought it was maybe some straightedge symbolism thing that I didn't know about.

C: I don't know actually--it may be... (pause) I have no idea, I'm not up on the current trends, I just do what I do.

M: What kind of car do you drive?

C: I have an Isuzu Trooper II. I would like to buy an American car however they don't make good cars. All these skinheads types are like, "Oh he's a hypocrite, he's into skinheads and all that, but he doesn't drive an American car." Well, I would if they made good cars, but they don't. I mean, I've got a dog and I need a car like that...

M: Is it a big dog?

C: No, he's a bull terrier like Spuds MacKenzie.

M: What's his name?

C: Gilligan. Like Gilligan's Island.

M: Is that what you named him after?

C: Pretty much. I like the name... it's a good Irish name. He looks like a Gilligan.

M: Do you have any more pets?

C: Yes, I have two cats, Kitty and Baby. That's what they answer to. Their real names are (Ran-Xerox) and Scratch but they won't answer to that.

M: Do you like reptiles at all?

C: No, I'm not into snakes...I like cats and dogs--normal pets. Jamie's had snakes, he's got a bird.

M: (to Jamie) Tell me about YOUR pets.

J: Well, I have a parrot; a yellow Amazon...uh...What's his name? It's been so long since I've seen him! Oh, it's Studs!

C: Studs, right.

J: I used to have a boa constrictor, but they were--

C: --way too big.

J: Actually, it was the rats we fed them that were big. So right now all I've got is my parrot. (pause) Where's this interview going to?

M: I'm sending this one to a 'zine called NO EXIT. It's in Cleveland.

J: OK!

M: Did you ever play Cleveland?

C: No, we never did yet. Hopefully, in September, we're doing a major tour. Maybe we'll play Cleveland...

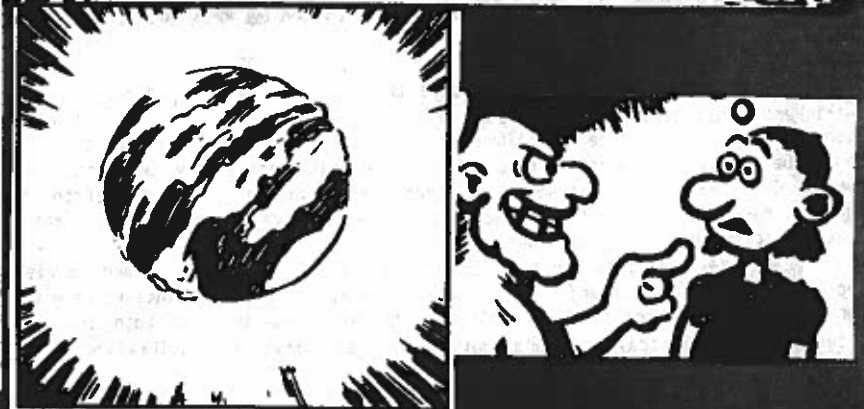
M: Play Cleveland! I'll be there. Or somewhere in Ohio will do.

C: We'll see--

J: Whca, it's freezing out here!

M: Yeah, let's end this. Thanx a whole lot for the interview.

C: Sure!









This interview with the Holy Rollers, I feel is the best interview we've ever done. There are a few definite reasons for this, for one, the atmosphere in which it was conducted was extremely relaxed, and fostered a conversation that continued for over an hour after the tape ran out. Another reason is that everyone present seemed really into the conversation, I feel that it was an actual exchange and dialogue of ideas that were less superficial than the normal band interview or personal conversation, for that matter. I walked away from the interview with a feeling of heightened reality. Inspired is too often tagged onto that feeling or sensation, but I feel that it is something more than mere inspiration. Whenever something touches me like that interview did, it restores my sense of reality. Meaning that things tend to fall into perspective and I tend to have a more positive outlook on the shit that's piling up around me. It's like getting my battery charged. It was a true learning experience, for it changed how I look at some issues. Made me more aware, and truly strengthened some heartfelt convictions I already held. My faith has once again been restored. It is an experience that will hinge together a few chapters in my personal mythology. If you don't understand any of that, or can not relate in some way to what I have tried to put into words, I am truly sorry for you. For it is things like that interview that keep us digging through the shit.

Witnesses to this interview were Joey and Maria from the Holy Rollers, Bobby who was working on being a roadie, Alex and John (Cleveland nerd and passive-aggressive respectively), and a dozing Coleman (rumored to be an artist). It was done outside close to the crack of dawn Tuesday the 31st of July 1990.  
- John.

Maria : Yeah, but it wasn't even skinheads making the fights.

Joey : It was a stupid comment.

Alex : It's not a skinhead scene, its just violent people.

Joey : That guy was very nice who I talked to, after he calmed down.

John : Yeah, when he was talking to Marc, he was like "I just get crazy when people crack on skinheads." And Marc was just like "Well, okay."

Bobby : They must be sick of it.

Alex : Yeah, that was actually, both you guys and Jawbox, I thought that for a show around here that kind of interaction is...

Maria : Unusual?

Alex : Yeah, but that actually leads to my prime question, which is, I saw you guys in Akron with Fugazi and, I mean, to me it was just an awful show because...

John : What did you guys think of that show?

Joey : Let's hear what you guys think of it.

Alex : I was primed to see two great bands and the audience just completely ruined the experience.

John : Yeah, I saw Fugazi two years ago and in a club that is really small and intimate, and I found it really inspirational, but then they just couldn't get into it. Maybe it was the size of the crowd or the kids.

Joey : It's like, a few jerks spoil it for everybody.

Maria : I definitely noticed it, it seemed like they were making fun of Fugazi, or something. But actually, I didn't get, on a whole, that bad of a vibe from the audience, but at the same time, I don't know, I wasn't really paying that much attention.

Alex : The kids were yelling "faggot."

Joey : Yeah, see what you're saying is like if you're playing a show and there's fights breaking out and you just keep playing, then you're detached, it's not your show. If you're detached, then you're not really concerned with what you're doing, I mean you just don't want to go up there and rock out, I like looking at people. I don't want to be...you say as well be Kiss or something.

Maria : It's just like tonight, if those people had stayed and continued I would

probably would have said "I'm not playing to this."

Alex : The kids who were causing the trouble were obviously unfamiliar with the music.

Bobby : That ruins it for the people who are really into it.

Joey : You have to understand, like when we play, speaking for us, it's not so cut and dry like that. If we're at a show and there's fights, or if somebody gets hurt, we'll just keep playing and just ignore it.

Maria : But that's never really happened.

Joey : No, we've never had any problems.

Maria : But if it did happen, I don't think I would ignore it, I couldn't, it would just affect me too much - to be performing is to have something going on with the audience.

John : I don't know how far you guys stand behind what Marc said as far as, don't you think it's kinda contradictory to say, "We don't want you guys acting like this but you can do whatever you want as long as it doesn't affect people." I feel whatever you do affects people.

Maria : Oh, absolutely.



Bobby : Yeah, but I think he was talking about physically. If you're standing there, you can dance, but if you're going to be taking cheap shots and running into the backs of people, that's what he was talking about.

Maria : Marc doesn't mind the crashing and slam dancing, and I do. That's just our differences of opinion, as far as that goes. I don't even know why he said skinheads, cause it wasn't skinheads.

Joey : And to say that was wrong.

Maria : And then it was like "Wow, man" and then it's bad enough cause I know that now there's different kinds of skinheads, and to go and blurt that out...

Joey : To point out a specific group, and it wasn't even them making the problem.

Maria : It wasn't them, he was way off.

Alex : It's also, I mean, you know, they're not that like, forget it, I don't know what I'm trying to say...

Bobby : I think I know what ya mean.

Alex : I feel this to an extent, cause I'm a very non-violent person, like you don't know someone and you're trying real hard to be nice to them, somehow, a band coming in from out of town, deals with the audience that way. They're playing up all their little things, if you say "skinhead" the wrong way we're going to get mad.

Maria : Right.

John : Just the fact that they got so violently mad, shows that they are what

like that. It would roll off me, like if someone said, "Whoever has long hair is a faggot," I wouldn't care, I'd say...

Bobby : You're right.

Alex : The point that I was making is that they should be equally tolerant, 'cause they should understand that we don't know who they are or what they stand for.

Maria : But then they were falsely accused, and that was just wrong and we apologized. Marc definitely apologized.

John : Changing the subject, you said that you don't want people thrashing?

Joey : She said that.

Maria : For me it just gets rough, and there's people who don't want to. I mean, at a Fugazi show, I love to dance, I just get into that boom-crash, it's not for me. I mean, Rites of Spring, I did, that was the emotional throwback. But that's why at a Fugazi show, I don't hang out in the pit, cause I know what's going to go on there. So in a way, yeah, I don't like it, it gets a little rough for my liking. I know the reason why people are doing it, cause they are intensely into it. I couldn't ask for a better reaction.

John : But you're personally not into it.

Maria : Personally, no.

Alex : I don't know what you're into, but at that Akron show, the kids sat, no one was

there, maybe a handful there who had heard your music before, and I saw a lot of kids who were dancing sit through 4 or 5 of the songs until one came up with the proper beat and then they went off.

Maria : "Dahlia," I know, I know.

Joey : But it's so paint-by-numbers, though, it's so...

Maria : But it's so surprising because we don't have, I don't know, I don't think we have like a rhythm that invites moshing, thrashing. It is surprising when I do see it, but what am I going to do? Stop, and go "Would you please dance?" If they're going to do it, they're going to do it, whether I like it or not.

Joey : I don't care if people thrash or not, what I care about is when there's people up in front who are really intently watching what you're doing and they have to turn around to watch their backs. That's the only thing.

Alex : That happened to us.

Maria : Absolutely. So that's the inconvenience of the thrashing.

Joey : It has nothing to do with thrashing specifically.

Erba : I think it was those kids from Face Value.

John : They're a bunch of fuckin' goofs.

Alex : I'll kill them. But about that show, there was another thing, you mentioned something about a Kent State benefit, what was the deal with that specifically?

Joey : The Kent State Benefit?

Maria : That was the Akron show.

Joey : Yeah, it was a benefit, from what I understood of it, to get money to erect a proper plaque, where the University was not erecting a proper plaque, to the people who were shot there. There are plaques, from what I understand, that don't have people's names on them and other things like that. That's my understanding of it, plus I love playing with

Fugazi.

Maria : Plus, the whole thing changed, when we agreed to the show, we thought it was going to be at Kent State and we thought it was going to be a benefit. And then Ian told us that it was at this club and the money situation is fucked up, because people don't have it straight, and I don't know what they're going to do with the money.

Erba : How much did you guys get at that show?

Maria : I think we got a hundred dollars, just enough to get to and from.

Erba : That place was sick, man, total cabaret.

Maria : Yeah, it was bad.

Joey : We heard it closed down.

Alex : You seemed to say about something about...

John : Kent State, and you got, I remember cause the kids were standing in front of me...

Alex : You said something like, "It took a lot of courage...", and it was over their heads completely. Which leads me to ask, how important is it for you to give out a specific message, or is it?

Joey : Depends on how I feel at that moment.

I don't feel like I have a real message to give to anybody, you know.

Alex : Not in your lyrics?

Joey : Well, I don't know, I think messages can get really...there's a fine line between giving out a message and preaching.

Maria : You have a message in certain lyrics that you write.

Joey : Yeah, but you have to take it to yourself, I can't beat you over the head with it. It's a tough thing to really say.

Alex : Well, for instance, "Machine," is about technology in some way, but obtuse, it's not making any clear cut points.

Joey : Well, that's the thing, I don't want, for me lyrically, I do it sometimes, but I don't want to be heavy-handed with it, whatever you get out of "Machine," you take out of it. That is what it means and what I meant it to mean.

John : Should that be, if you're creating music as expression, shouldn't that be...

Joey : I don't know if there's any "shoulds" or "shouldn'ts."

John : When you read a book, you can't ask the author, "What did you mean?"

Joey : Right, you got to work with it.

John : Yeah, and isn't that what you are trying to do with music? That's how I always feel when someone asks a band what a song is about - figure it out yourself.

Maria : Yeah, exactly, that's the whole point.

### Jesus exposed the religious phonies.

Even so ye also outwardly appear righteous unto men, but within ye are full of hypocrisy and iniquity. (Matt. 23:28)

Ye serpents, ye generation of vipers, how can ye escape the damnation of hell? (Matt. 23:33)

Then from that day forth they took counsel together for to put him to death. (John 11:53)

they're saying they're not. By saying that "we're not violent skinheads, but since you called us violent skinheads we're gonna kick your ass." Then they're violent skinheads.

Joey : Right.

Bobby : That one was mad.

Maria : That one was mad, but those two little guys in the front...

Joey : They were totally into it.

Maria : Yeah, you know and when he said skinhead I saw their faces and it was just like, "Why did you say that?"

John : Like, what did we do?

Joey : Exactly. But the thing is, I can see from their point of view, if I identified with a particular movement or something, like the Nation of Islam, if I said "All you towel-heads, or so and so," you know I can see getting really pissed off, cause they identify strongly with that group. So I can kinda see why he would get so pissed off, from his point of view. Of course, I don't really identify too closely with anything

### ALL AGES



"Dude, you are so ugly." - 'gg' Pete + bakta Tom to Emir bakta Alex.



Joey : Get your own interpretations out of it. "Machine," is about technology, that sounds good to me.

John : Or it could be about...

Joey : Right. I mean, I wrote it 'cause I felt a specific way at a specific time about something, but I don't want to sit there and go, "Don't be a doctor if you don't want to be cause you are being a pressured by people to do that, or don't go to college if people are pressuring you into it or if you don't want to do that." It's more whatever you can interpret out of it, technology sounds good to me.

Alex : For instance, "Dahlia," I just tend to interpret things naturally when I read them, obviously the person who wrote them has something different in mind, but it can still speak to someone.

Joey : What did you think that was about?

Alex : "Dahlia?" It seemed to be about innocence, really, somehow...

Joey : Yeah, well, that's true.

Maria : It is about innocence and then it's about like glorifying...

Joey : Glorifying hanging out on the streets and then...

Maria : Changing your innocence when something else... the idea that the street life is better, or, I don't know what inspired Marc to write those words. That's what they said to me.

John : What does inspire you, what do you see or do that...

Alex : Motivates you?

Joey : Well, if I have a really strong conversation with the people that I love that hits me in a certain way, you know, I'll feel really strongly about something and I'll write it. You know, I have a really good or sad phone conversation with maybe my step-mother, or my father, or something like that, and it really seems to affects me, then I'll think about it. Or if I witness something that affects me in any way, then I'll do that. Or if I'm thinking, you know, it's really weird, it's not a recipe.

Maria : It makes sense that everything that happens inspires some kind of emotion and thought.

Joey : Yeah, you know I'd like to say, "Hey, I think about societal issues," and sometimes I do, but it's not 90% or 10% or 5%...

John : It's just something that gets you thinking.

Joey : Yeah, exactly, its something that gets you thinking, I think any song written is like that. You know, like certain things that we write like, "Poison Lot," of course like, I'm an asthmatic, and I was behind a bus and I couldn't get out from behind the bus, and whenever the bus would take off after a light and I had this bad asthma attack and I couldn't get to my medication, so it made me think how fucked up the whole thing was. Breathing and all that, and I wrote it down.

John : You take that and...

Joey : Yeah, you take that and you think of that and you're like "God, that's really fucked up." Sometimes lyrics make me write a song other than music, you know. Just to write about something. How do you write lyrics, Bobby?

Bobby : Same way.

Joey : People write about different things, like if you're a real straight-edge guy you can take a stand on a subject.

John : I don't think straight-edge bands take

stands on anything, really.

Joey : What do you mean by that?

John : Well, I mean like straight-edge, doesn't have anything that's not, it's not...

Bobby : I see what your saying, it's like following guidelines rather than...

John : Yeah, it's like saying, "Hey, I'm drug-free," but there's no reason why, or sacrifice to be drug-free.

Bobby : Yeah, I'd like to see a straight-edge band who has done tons of drugs, like ex-addicts.

Erba : Then they'd know what they were talking about.

Joey : But even that is really individual, cause even a 14 year old kid can sit down and say, "Whoa, I have this option."

Erba : Yeah, but I'm talking about people who...

Joey : Who are following the line, I see what you're saying. That's true, but I think that it's so weird to generalize and make a statement. Interviews are so weird, to begin with, because everything you say is taken down as literal meaning and there are so many gray areas around it.

Alex : But somehow being a band and having lyrics, you know, it pinpoints, pigeonholes you, unintentionally. People are going to be

picking up the lyric sheet and saying, "What does this band have to say?"

Joey : Well, it's the whole thing with long hair/short hair, I'm sure there has to be an issue somewhere. Who has long hair, who has short hair, who wears denials.

Maria : "You better be ready to explain yourself."

Joey : That sucks.

Maria : That goes along with the music, it goes along with what you're doing.

Joey : You know, I wrote a song, "Freedom Asking," about searching and doing things like that, without really thinking about what you're doing or where you're going. I was just thinking about my life, I'm older than most of the people that are in the scene or whatever. I don't know where I'm going with that...

Erba : I know where I'm going...home.

Bobby : I was going to say something about straight-edge, which was...

John : Well, Erba's gone say all you want.

Joey : Then I'll say mine.

Bobby : No, we (Soulside) played with a straight-edge band in Poland, and I thought it was really cool because everybody drinks

**Then was Jesus led up of the Spirit  
into the wilderness to be tempted  
of the devil.**



**And when he had fasted forty  
days and forty nights, he was  
afterward an hungred. (Matt. 4:1-2)**

vodka, and this guy got up and was cussing at these people for drinking vodka and all this stuff. I thought that was really cool, because they were like the only straight-edge band in Poland, basically. It was like when Minor Threat was around.

Joey : It's their message.

Alex : And there was a danger to what they were saying.

Bobby : Exactly, and it was a result of the environment that they lived in, they were reacting to it, instead of now, how people have fallen into this trend.

Alex : It's safe.

John : Now, I know what I was going to ask, do you think that most people actually sit down and think about what they are doing and why they are doing it, or do they fall into the trend?

Joey : What do you think?

John : What do I think? I think that most people fall into a trend then at some point go, "This isn't what I want to do."

Maria : It's age thing too, a mental age thing.

Joey : It comes around to the same thing. Even if you fall into the trend at first, at

some point you're gonna come in and go, "Wow." You realize that you're in the trend.

Everyone falls into the trend and at some point, realizes their in the trend, that they're doing this thing. And that is when, I think, that the catalyst is, when they think, "I can just stay here, you know, is it satisfying at all to me, am I getting something out of it, is it moving me forward at all? or I could leave and do something else?" At that point, I think is the real point. A lot of straight-edge, I'm totally for straight-edge bands, as long as they don't tell me what to do or how to live, I'm all for it. A personal straight-edge philosophy is great.

Maria : Some of the younger straight-edge bands will probably have an opinion of you and...

Joey : They can have an opinion of me, it's just when they come and knock and beer out of my hand or do something else to inflict their opinion.

John : Well, have you ever asked someone not to smoke around you?

Joey : I have a disease...

John : Can you see what I'm saying though?

Joey : Yeah, and if somehow I could get drunk by someone who was drinking beer, I would ask them to stop drinking beer. When you're smoking a cigarette, I'm breathing in the air and I'm smoking too, with you.

Alex : Something that John and I have always talked about has been the fact, at least with people around here, that those who were the most militant, the most rude, and everything, are the people who get out of it the fastest.

Bobby : Yep, uh-huh.

Alex : John and I were straight before it started, both of us were caught up in in for a while, but we're still both straight, and it's like...

John : The majority of the people I hang around with are still straight, but they've gone past the "straight-edge."

Bobby : No one pushes the dogma anymore.

John : Right, now, they've gone on to another genre.

Alex : Now it's violence.

Joey : Oh, you see, that's where you affect other people, if you could go be violent and smash your head into the telephone pole and not affect anyone then fine, that's what you want to do. And that's good. All of us could

hang around and go out and have a great time, you guys being straight and me being not straight, you know, it really doesn't matter. It's your personal thing.

Bobby : It goes back to what Marc was saying, about having your own fun and not inflicting it on other people.

Joey : Right, yeah.

Alex : I guess there's this underlying ideal of a scene that's supposed to be different than that, it's supposed to work in another way. Be more alert to that sort of thing, it's somehow when there's violence at a show it touches people there a lot more than it touches someone walking down the street, because they are desensitized to it. There's no feeling of community like there is at a show.

Joey : I'll tell you, man, the thing about violence is that violence affects people in a way no other thing can...no other thing is going to affect them.

Maria : Violence begets violence.

Joey : Violence conjures up all kinds of stuff, from the past. You begin to think of a lot of stuff. It's different thing than any other thing, violence.

Maria : Tell me, you say you're non-violent, but if somebody's really violent around you, like a crowd that's really violent, do you start feeling hostile and angry?

John : I know I do.

Alex : Basically, John and I are like the inverse things, I get the living shit scared out of me. I get very nervous and I either decide whether I'm going to run like hell or try play it off. Basically, I have not been in a fist-fight since I was a child. John's the opposite, he's aggressive and...

John : The perfect example is like I got kicked in the balls a couple weeks ago. (laughter from Alex + Coleman, damn from Bobby) Yeah, the kid was there tonight, and I could have gotten him, I just wasn't mad enough to get him. So if I'm mad enough I will do it, I could have done it that night, but I couldn't do it that night. Because he was aware of it, and I couldn't bring myself to do it tonight, which made me mad, but not mad enough to kick him.

Joey : See, I'm not against self-defense, which is different than violence. Violence is an aggressive act, totally offensive, where self-defense is a defensive thing, I don't consider self-defense violence.

John : Do you think, if I nailed him today, that would be an act of violence.

Joey : I would think so.

John : That would have been retribution.

Joey : Yeah, and where would that have gotten you? It's a downward spiral.

Bobby : Cause then he would have to get you.

John : At some point it, how does it end?

Joey : You tell me, man.

Bobby : It ends with you, man.

John : At some point you have to stop letting them...

Joey : I see what you're saying, and it's a tough thing to wrestle with, because if someone tried to kick me in the balls I would probably try to physically do something to them. I get the way you do, when people get

violent around me, I get scared, you know and I get nervous and that's the thing that makes me worried. When you get really scared and nervous it's like an animal, you can't really predict, you might just kick 'em in the balls but if someone's really getting scared, and you get cornered, you might pick up a bottle or whatever.

Alex : I always have this awareness about me, like I know everything about this person, like I know that they want to get me, the whole time my brain is scrambling, "How am I going to get out of this." It's just the most awful feeling, and just cause I like to walk around the street at night, I get fucked with once in while.

Joey : Desperate people will do desperate things, I'd be more scared of you (points to Alex) than of you (points to John). Really, you might grab a gun or something.

John : Yeah, I see what you're saying.

Joey : Cause I know when I was in high school, I'd get picked on a lot, then I started carrying locked blades and stuff like that. Looking back on that, that's really scary. I mean, if I was like, let's go outside after math class, that's a lot less scary.

Bobby : Umamph.

Joey : What?

Bobby : Nothing I was just clearing my throat.

Joey : Go on.

Bobby : Well, what I was going to say is, like you were saying like, "Where does it

end," and so on like that. I think it doesn't end with those people, cause they live violent lives, those dudes who were bumping into people tonight, I mean one of them had a broken leg, and another one, a big black eye. Those guys get their asses kicked probably pretty regularly, and you don't have to be the one who does it. You don't have to hurt your hands punching their face. That's the way I see it.

Joey : That's why I've also liked stuff like judo, it was always sort of cool cause it's like a parring, you know, always using the other person's force against them.

Bobby : You're right, that's so cool.

Joey : You're just like, always throwing them down, your not really...

Bobby : It's like, the force that they use to lunge at you, you use their force to move out of their way, just let them fall.

Alex : Self-protection without participating in the aggression.

Bobby : Right.

Joey : Use their aggressive force against them. Violence, man, is that a big issue up in Cleveland? Someone told me something...

Alex : Let's put it this way, John hangs out with all those people.

Joey : Violence, from where we're from is not an issue anymore, it used to be at one point.

John : But where you guys are from, you're older. How many of you are still in your teens?

Joey : No one. And I have to admit, when I was 19 in D.C., I was puffing out my chest and getting into it.

Maria : That's another thing, then too, those days it was a much more violent situation in D.C., punk was really violent, Minor Threat was a heavy scene. It's like the community has slowly gotten rid of it, pushed it out. It's been evolving, skinheads now just don't last at shows...

Bobby : Yeah, it's funny, they just get too discouraged.

Maria : They get laughed at. It's evolved itself out of D.C. and I wonder...

Joey : But we've played shows up and down and everything, and we have not encountered anything that remotely suggested violence. The kids have been receptive, just like tonight when everybody chilled out. Up in front having a good time, smiling. At the Akron show, I thought Ian was right on when

he said that the violence is outside, in here it's all of us.

Alex : That's what I was talking about, having a scene.

Joey : Yeah, and it's supposed to be alternative to everything else and that is just mimicking what goes on outside.

Bobby : Yep.

Joey : They call it the slave imitating the master.

Bobby : Yeah, definitely.

Alex : It's like, I don't know what's in those kids' heads, cause they have a chance to lose that, instead they re-double it, and they know that half the people in the scene have gravitated there just cause they're scared shitless of the rest of the world.

Bobby : Yeah, but those people are hurting, those violent dudes are hurting, to me they seem like the type of people who have a lot more outside, maybe in their homes and stuff like that they have to deal with. They definitely have a lot more to deal with than I do. They're really hurting if they want to go out and hurt people, that's not a healthy attitude.

John : Something's wrong somewhere.

Bobby : It's just going to end up hurting them.

Joey : And also, I'll tell you, I was just thinking about it, D.C. is an extremely violent place and it's very violent, and I think maybe that's what made us chill down. When you're around enough violence, you are like, man, I don't want to be a part of that. I don't even want to be remotely violent.

Maria : You mean the drug deals and....

Joey : There's tons of killings in D.C., I know my friends have been beaten up, etc. etc. When you're in that kind of atmosphere, you just don't want to be part of that. It's the same thing if you're in high school and everyone is doing bong hits around you, and you're like, I don't want to be a part of that.

Alex : The oddest thing happened to me in the last year of high school, something, somehow, I got respect. I managed to remove myself from it for long enough that you get ignored, people will not fuck with you. I could walk around and be non-violent, not participating in any of the partying or whatever, which the scene...

Joey : And that's how you got respect, "He's not doing this, what's that guy into that he's not doing this? What's going on with him?"

John : That could happen, or the opposite could happen, I mean Alex talks a lot and he's pretty vocal about what he believes in, but if someone is more quiet, they might be considered stuck up, like, "No one is punk enough for him."

Bobby : Yeah.

Joey : You know Mark Anderson, of Positive



Force D.C.? I was talking to him one day and he said something that was really cool and I thought it was true, he said, "The most punk rock notion in the whole world," and it sounds corny and sounds, well he's very biblical in some ways, "The most punk rock notion in the whole world is to love your neighbor," as that whole thing. Because if you look at our society we aren't supposed to love each other or take care of one another, you're supposed to separate and isolate and just go on your little path. You're not really supposed to be cool with each other. That's an extremely punk rock notion, that's radical.

Alex : That's what this is, isn't it? None of us knew each other a couple hours ago.

Bobby : It's true.

Joey : Yeah, and if you came to D.C. you'd come over to our apartment and we'd cook dinner or something, or you'd stay...

Alex : To a certain extent, that is being carried out.

Bobby : It definitely is, man, just go over to Europe and see how many kids are into it...

John : They live a total lifestyle.

Bobby : Yeah, and their governments support the arts a little more, even Canada, so the bands get grants up there. Plus it's easier to live off the dole, these bands go on tour and they have three unemployment checks waiting for them. Then they can also live in squats.

Joey : I know very little about politics, but it seems to me that some of the socialist countries over there are all fostering, the sense of take care of one another and everybody help out. Anyway, from my experience, is this society is separate, isolate, worry about taking care of number

one. You always hear all those little phrases...

John : Looking out for number one.

Joey : Yeah, exactly, getting ahead and you know, competition...

Bobby : Definitely, that's what a lot of rap music is all about.

Alex : That's why I stopped listening to it.

Joey : It's all about macho bravado and...

Alex : When they tried to raise a message there would just be some other flaw.

Bobby : Yeah, but I think, it's like something that Ice-T said, I just saw him on Oprah Minfrey, and he was saying that like, you know each one of those rappers, or at least he is saying in his songs, he says go to school, stay outta jail, don't do drugs, and he said, "but if someone hands me a Playboy I'm going to look in it." And he also likes Freddy Krueger, he basically likes to give people a full picture of human being, some good sides and some bad sides. MMA has songs like "Fuck Tha Police" and also songs like "Express Yourself," and it's like, a lot of rap artists grow up an environment that is a lot different than...

John : It's a whole different culture.

Bobby : It's a different culture with different values, and they really do have to look out for number one.

Alex : I'm glad it exists for what it is, I just can't identify with it.

Joey : Some of the songs and bands, like Boogie Down Productions, are very teaching oriented.

Alex : I guess to me it's very respectable...

Joey : And if you were a young black kid and you had the whole white education system, then you had Boogie Down saying, "This has happened and that has happened..."

John : Learn your culture. And if he wants to say "Shoot the police," well, then the intelligent person will say, I'll go read the book...

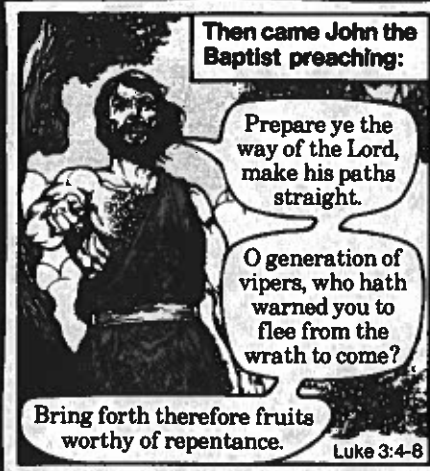
Joey : Yeah, you don't make it illegal, you know, let the person hear it.

Bobby : And if they're getting the right signals, then they'll know.

John : Well, whenever you produce something you have to take that risk.

Bobby : Right.

Alex : Well, the high school I went to was half and half integrated, basically. I always felt that a lot of the black kids who all of



a sudden got into the Africa thing when it became very popular, were doing it as a trend. I was immensely disappointed...

John : Well, look at the straight-edge thing, I mean a lot of kids just went straight just because...

Bobby : That is always going to happen, there's always going to be some trend.

Alex : I felt it was overwhelmingly that way, is what I'm saying. This ideal of education was just words and it...

Maria : I agree that is just a fad, but I have a lot of faith in it because I think that it is the evolution of black culture in the United States...

John : It will change the culture.

Bobby : Definitely, a few years ago, calling someone "African" in some circles was a put down, and now, at least, that battle with words is won, and hopefully the ideas will follow.

Maria : It might seem harsh now, and it might it even get harsher, but I feel that it's part of the whole evolution of what's going on in America.

John : So eventually, what they are saying will integrate itself into the white culture.

Bobby : I mean, yeah, obviously the white culture isn't going to help them, as a people, they really have to do it themselves.

Maria : And it might seem really harsh but in some ways I can really relate, I don't know I can actually feel sympathetic. You know, I'm sorry, they've been bottled down for too many years and they're getting mad.

John : I'm surprised it hasn't happened sooner.

Bobby + Joey : Yeah.

Alex : As far as that goes, I just had the feeling that if it was going to have those words to it, that maybe I went to the wrong high school with the wrong group of people. I just felt that big, and that tolerance thing, where you couldn't say one wrong thing. I'm a person accustomed to being silly and talking to a lot, and some of these kids made me very nervous, I wanted to do it, cause these were the kids that were going to get something going and be active.

John : But to say that you're being nervous about what your saying, means that what you're saying might offend them and you shouldn't say it.

Alex : That's not fair at all, I'm just talking my normal way and if I make a mistake, the same way you made a mistake,

it's all in good faith. I shouldn't be watching my step, otherwise there'd be no communicating with them.

Joey : When you deal with people who are hyped up about what they're into, as with skinheads, as with anything, you're going to...

John : Offend them.

Maria : Word something wrong, you know.

Joey : I guess the bottom line is that you have to respect their sensitivity to it, even if it means walking on egg-shells a little bit.

Alex : I think that it is necessary enough to cradle it, nurture it, even though I'm not the person to be doing it.

Joey : Maybe you're the exact person to be doing it, too though, maybe by making a few mistakes you can get corrected and hip to what they're talking about, you know what I'm saying?

Alex : Yeah, yeah, I do.

Joey : If you'd say colored person, they'd fuckin so and so and get all reactionary in you face, but you'd walk away going, "Well, I guess you don't call people colored person anymore."

Bobby : And if you were used to calling black people, colored people, you could say, "Well that's what I'm used to." Now it's African-American, it changes, you got to be aware, you got to be on top of it.

John : Or just not worry about offending them.

Bobby : It's a weird plank to walk, on the one hand you don't want to...

Maria : You got to be yourself.

Alex : That's exactly it, I felt that some of these very serious, Malcom X oriented people were like, "Who is this sloppy, raggy looking guy coming up" to them and being interested in what they were interested in.

Joey : Probably blowing their minds.

Maria : No, you don't know.

Alex : Those kids look and talk like they're aware, sometimes I do, sometimes I'm a goof and I come off that way.

John : Maybe you hit them when they were being a goof.

Alex : It's true, it's true. It's just...

John : It's hard to be aware.



"My emoness make me cry as the 'seasons pass" - Emir bakta Alex.

Bobby : To see the whole thing about appearance and words and making mistakes, it's not a problem if you're looking the person in the eyes and you're talking about something in relatable terms, in a human way, of course there's going to be the extremes, where you're talking to someone who won't even listen to you, but you know what I mean. If you don't have a problem, you're not going to cause a problem most of the time, it's like tonight with that skinhead, Marc, he didn't have a problem, he just said the wrong word, he said the wrong word. And so he explained it and there wasn't a fight, there was tension, but...

Joey : The problem was with that guy who wouldn't let go of it.

John : Yeah, he was going to "tell Ian on you guys" and all that shit...

Joey : That's just silly.

Alex : (to Maria) You were saying before that you could really relate, how is that? In what way?

Maria : Relate to what?

John : The black movement.

Maria : Well, the way I look at it, first off, from living in Washington D.C., I truly believe that in a lot of way drugs and AIDS is a government manipulated thing to hold down a lower class, which means blacks, and finally like through the years the 50s or 40s or whatever, authorities, the educated black is seeing, and they have been seeing, like, how much they have been held down by white America. That doesn't mean personally, it's government, it's everything. Damn, I could be mad about that if you think about it, I have had it, I am not going to put up with this, I am going to educate everyone I know of this, and it might seem violent to you, and it is violent, but I don't think that's it's always going to be. I think it's going to come to a head, I don't think like a big violent head, I feel like...

Bobby : it's definitely going to come to a head, I mean South Africa is a good example of a more extreme case. You know, there's going to be violence, and there has to be, because, basically his argument of self-defense, I mean in my opinion, if all the blacks in South Africa went and killed all those white people, it could almost be self-defense. Those conditions that they live under today are definitely insane, and it is

a genocide, and a America has a big genocide thing...

Maria : Man, if you go south, get out the robes...

Bobby : There's more black people in prison than in college.

Maria : But Georgia, man, I have a grandmother that owns a migrant worker farm, she's dead now, but the last time I saw it, we drive up this highway and there's like 20 people living in a shack. I couldn't believe that, I hadn't seen anything like that, and it's here.

John : It's amazing how some people live.

Joey : Yeah, it is.

Bobby : It's really mysterious, because it's covert, even though it's not really, but somehow we've been de-sensitized to it or something.

Joey : It's the whole thing, we are supposed to worry about ourselves, that's what we're taught.

Maria : And anger is the reaction, and it might seem like you're being picked on and that you've done nothing personally, but it's like it's come to the point where they're like, "Look, I don't trust you, I'm sorry, but I can't trust you because I've trusted that color too much." I think that, through the years the trust will regain itself, but we're just at a point in time where...

John : I don't think that white people can help them. All we can do is stand out of the way.

Maria : And educate each other about it, that's what I've always felt.

Bobby : And that's what a lot of the black leaders have always said, instead of white people coming and working in their organizations, they would rather have white people form their own organizations, so that they can form coalitions with them.

John : And educate ourselves.

Maria : The schools aren't going to do it.

Bobby : The schools are not teaching black history.

John : No, they're teaching white interpretation of black history.

Joey : And it's all substandard.

Bobby : I never knew that the pyramids...

Maria : That Egypt was in Africa.

Bobby : No one taught me that it was in Africa when I was in school. We were taught that they were really primitive over there,

but they were on top of it long before the Europeans were.

Alex : we're almost out of tape....



"We don't play instruments. We're losers." - pushead Coleman.



July 11, 1990 JUDGE, INSIGHT, INTEGRITY,  
FACE VALUE. @ Babylon A Go-Go.

a story by alex.

I wasn't really psyched to see this show, I'm not sure why. Maybe because I'd seen all the bands before. My ride got to my house earlier than I expected, and I had to put my Tofu Stroganoff in a plastic container to eat later that night. Not that I had cooked it right anyway. I grabbed a stack of zines to sell and scooted out the door.

After piddling around Coventry for about 20 minutes, picking up people, talking to other people, visiting the bank machine, and buying bubble gum, we were on our way to the warm, artsy world of the Babylon A Go-Go. (A stupid name if I ever heard one.) Naturally, nothing was happening yet, so I hooked up with my hook-nosed co-editor and we hawked zines to the 30-35 innocent hardcore bystanders. Only a couple of kids bought them but, of course, they hadn't seen the bands' merchandise yet, and some marvel of rarity could be unveiled for them to open up their plebian wallets for - perhaps the limited edition, commemorative 10 year reunion colored Teen Idles duct tape? Who knows?

So I went around to the back of the club with John to yap with various band members. I talked with some kids from Insight and a mellow and scruffy looking dude from Bad Trip, who were supposed to play (Judge asked them down) but were not allowed on the bill because the club didn't want extra bands. Damn, I like Bad Trip. John told me they were good in Buffalo the night before, too. The guy was surprised I had heard of his band, and even more surprised that I had their 7" and liked it. He disappeared after that, though...

Anyway, they opened up the club and I began my circulation, walking around and talking to people I knew and staring at everyone else. I noticed a kid with a Progression Records shirt (a straight-edge record label out of Michigan) which said, "The Time Has Come To Live Poison Free," which to me seemed like a trite combo of Stepforward Records' "Drug Free Youth" shirts and No For An Answer lyrics. Even worse was a tee-shirt that said on the front "Drug Free Apparel" (???) and on the back, "You Have Freedom Of Choice Not Consequences." Well, I had to smirk. It's one thing to have these morals, that's fine, and

I respect it. It's entirely another to emblazon your evening wear with vague abstractions that are, essentially, purposeless. I also noted a lack of X'ed hands - only one kid had 'em. Is that out of style now?

Face Value got on after much confusion and some incomprehensible babble from Noel. They were in full form, cranking out one rockin' hardcore number after another. Much acclaim was extended to "Downtown" Anthony Brown (guitar), as always. Erba (vox) was sporting the famous "Cleo Crew" SSDcontrol shirt, worn by various members of Confront and a number of other local scenesters. The boys up front danced up a storm and many sang along to the psalms of Youth and Unity. My favorite moment of the whole set was, when, in a part of a song that stopped for a second, Erba said, "Value Time" (which if you don't know

is an allusion to MC Hammer). That had me grinning. The set was cut short, so they played one more song, causing a small maelstrom up front.

Equally interesting was Integrity, who I hadn't seen in a while. They played all the 7" classics, as well as the new Aaron Melnick Guitar Opuses, "Darkness" and "March of the Damned." The crowd pushed and shoved and rent each other asunder, driven insane by the brutality of the music and lyrics. Formerly happy, positive straight-edgers screamed madly along with Dwid, whose stage antics were great and recalled Mr. Ozzy Osborne to

formerly isolated 2 or 3 dancers and forced a big pit, almost knocking over a stack of amps. That was scary. I thought someone was going to get crushed. I think the weak response at first was due to the fact that this band is relatively unheard of, but soon enough, they proved themselves to be fit for the fickle moshing tastes of the heavy-footed Cleveland males. I hope that they get the respect that they deserve in future vinyl outings as well as shows here. By the way, there's lots of Mormons in Utah - polygamy is legal there. Imagine that.



more than one vocal person in attendance. Liberal use was made of the heavy metal sign (you know, the devil sign), also much to my amusement. They wrapped up their tight set with "Harder They Fall," much to the approval of the crowd, certain members of which were beginning to facially resemble small demons, orimps at least.

Another overlong break and then Insight from Utah came on. Utah has a lake called the Great Salt Lake, which is the largest inland body of salt water in the world. There is so much salt in the water that almost anything floats in it. I saw a picture once of people playing checkers on a board floating on the water surface. Imagine that. I thought the band certainly up to par with the two opening bands, but crowd response was considerably lessened. I was very impressed - their 7" on Soulforce Records seemed a little contrived

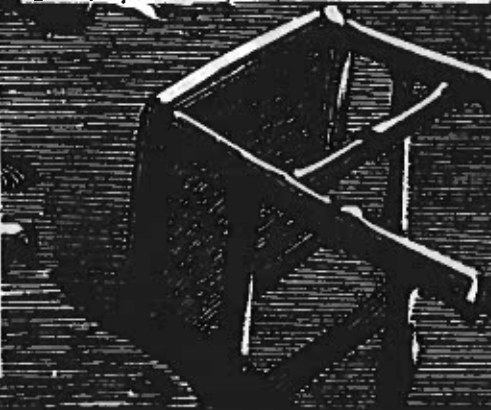
to me, but their set was nothing but crunching, original hardcore. The singer seemed a little disappointed with the lethargic crowd response, but the rest of the band played on quite content, the bassist notably grinning through the whole set. They played a bunch of excellent new songs. After a while, the boys up front joined the

At some point, someone sat on a long wooden shelf that was supposed to be for drinks. This caused much hullabaloo, and eventually Noel was up on stage asking, "Okay, who did it?" Of course, that was futile; no one came forward and that cost him 80 bucks. Somehow vaguely related to that were some scuffles and some kids getting thrown out, but don't ask me for details, I was too mesmerized by the arty decor. Did you see that phone?

Judge, now equipped with two guitarists, were crunchy like your breakfast cereal. The double-axe attack gave their songs a "one-two punch" effect that was notably more effective than their performance here last summer. Naturally, the crowd was primed, many being Judge virgins. They took an eager role in their deflowering, moving in all the classic dances. John and I spied some very comic ones - one guy would bend his knees, almost kneeling, and look up to the ceiling as he spasmodically shook his hands and recited the lyrics. It looked like he was praying. I wonder how many people recognized the cover of Led Zeppelin's "When The Levee Breaks." Musically, it resembled the rest of their set, but it was funny to hear Mike singing "Goin' down...goin' down...goin' down" Guitar #1 Porcell seemed rather subdued while Bass and Guitar #2 Uppercut guy were hammering it up, which was neat to watch. The finished a short and polished set, and were

brought back by an approving crowd for two more doses of The Energy.

I went outside after the dust settled and sold all the rest of my zines except one. I guess there was no duct tape - or maybe it wasn't colored. Yeah, it was a good show, I got into it somewhere along the line. So, eventually, it was time to go; Suzy popped in the Revelation NYHC comp and I sang all the lyrics (I lived off of that record for a summer). I got home and my Tofu Stroganoff was waiting for me. Thanks for favors: Suzy, John, Pete, Byron. Also, thanks to everyone who bought zines - you got more than you bargained for.



# alex stuff. From my brain to yours.

## TEA-VEE

(ah, yes, the true opium of the masses, the plug in drug, o mighty attention sucker, swiz creator, lord of all vision...)

I was thinking about "infomercials" (those half hour shows/commercials that come on TV late at night). Everyone who talks about them seems to think that it's some crazy new development in television programming. One complaint I noted

was that "people watching may not be able to distinguish between programs and commercials." To which I respond: first, if you're so lame that you somehow fail to understand what it is that you're watching (as though there was some difference) you're probably brainwashed or braindead anyway. Life isn't served to you on a silver platter, everything all figured out for you, so get used to thinking about things! It might come in handy sometime! Of course, most people watch TV to mush their brain, not to be challenged intellectually, so the confusion complaint is perhaps best answered in this way: it's all TV anyway, on every channel it's TV. SO if it confuses you, either (gasp!) TURN IT OFF or stop whining and deal with it! Second point: these half-hour commercials are not an evolution for TV, but rather a de-evolution. See, TV is all just one big infomercial; you think that the only time you are being sold things is when the "normal commercials" are on. To me, it's all a big commercial, always selling something. The "shows" sell you values, attitudes and ideas. From the obvious salesmanship of children's shows to the capitalization on abstractions of a dubious nature seen on christian programming through the white middle-class values shoved down your throat like a 200 pound weight on "prime time" (an undeniably despicable term), and down to soap operas and teen programming telling us exactly how to love and hate, the unavoidable truth is this: in the barrage of sex, violence, and make-fun-of-everything-that-isn't-trendy humor, our brains have little or no time to piece anything apart, so we just take it in. Think of it as being force fed cultural conditioning. Remember the Ludovico Technique in A Clockwork Orange? It's the same thing, except you don't have to be tied down, your eyes don't have to be pried open;

you are too weak to move. It festers and grows and becomes a part of you, and you can't even detect its presence. That's the sick beauty of conditioning: like the eye that cannot turn around and see itself, if the mechanism through which you see the world is infected by this diseased viewpoint, you will never know it, because your only way of knowing what's wrong, and what is wrong ARE THE SAME THING. So to me, "normal" TV is much worse than infomercials because it doesn't even confuse you; you think it's safe, and only ignore and put up your guard during commercials. Then, during the "show", you drop it. And all those subtle ideas just breeze in your mind's front door. Infomercials are de-evolution of TV - they're too obvious.

## Rant.

So...are you afraid yet? Will it be long before this culture of fear ingrains my peers, one and all, with the panic of loneliness - the unsettled coldness you feel when alone? And what of embarrassment, irrational yet powerful, keeping you from truer words than you ever speak?

Did you ever think that it's convenient to silence average, insignificant people? Did you ever notice how every self-destructive rebellion establishes the status quo more than it questions or threatens it?

Your actions don't mean shit. You can take part in all the imaginary wars you want, be as drunk and high as you want, cut yourself up, and rob and rape the defenseless. It's all immaterial. The only real threat is your mind, the ideas you might have. That's taken care of real well, though. As long as your racist, homophobic, sexist, carnivorous, apathetic, and consumerist mindset continues to prevail, you are of no consequence in the world and continue to play your assigned role of pawn flawlessly.



# JUST SAY GO!

AS THE CRUST HARDENED



GO! are one of the bands vanguarding the new hardcore movement in NYC, ABC-NO-RIO. They have almost singlehandedly made homosexual rights an issue in hardcore today. They have two seven inches out, and a lot more in the works. But they talked about none of that here. Stopping in Cleveland on their way across the country, they stayed at John's house for the night. Even if we couldn't get them a basement show, John and I, ever the persistent fanziners, insisted on an interview. The members of GO!, instead, decided to use this as a session of laughter therapy. In a postcard recieved after they saw a copy of this interview, Mike wrote: 'Please print something like 'GO! is an anti-racist, anti-sexist, pro-gay and lesbian rights band. They do not judge others on their religion. Much in this interview was just them being silly, and we hope people notice that.' The interview was really cool, despite the fact that it was us' So that is pretty much self-explanatory. -alex.

Alex : How's the tour been going?

Mike : Oh, great.

Alex : Story of the tour?

Mike : Story of the tour? Anthony will begin...

Anthony : The first show in Providence wasn't bad, was it?

Mike : The first show of the tour was kinda fun, about thirty people, you know. It was under a stake ramp, it was really fun.

Anthony : It was under an indoor stake ramp. One big eleven foot ramp put in half of a six foot ramp with a spine with a three foot itty-bitty punk ramp.

Jay : And a basement with terrible acoustics.

Anthony : In a basement with horrible acoustics and these guys who didn't know what they were doing with the sound. But it went pretty well, Bad Trip were good, and we were pretty good for having a drummer for two days.

Mike : Sunday was Boston.

Anthony : And that was hard. Everyone in Boston is very hard.

Mike : Yeah, there were a lot of people there, it was definitely one of our biggest shows.

Anthony : Yeah, the pit looked like a Bruce Lee movie. But we got paid a lot 'cause Judge didn't show up. What else happened in Boston? Bad Trip sold a lot of shirts.

Mike : Then Monday we had off, Tuesday, we played Syracuse, which was a very bad show. Wednesday, we had off and we tried to play Buffalo but we couldn't cause we got there too late. Thursday, we hung out in Buffalo again. Friday we played West Virginia, very cool, very cool scene, lots of fun people down there.

Jay : Machine Shop.

Mike : Machine Shop, very cool club.

Anthony : The show went well, we played well.

Mike : Bad Trip played well.

Anthony : Everyone danced really strangely.

Mike : And today, Saturday, we are sitting here in nice, nice Cleveland.

Anthony : Matching a Vixen video.

Mike : We tried to get a basement show but that was unavailable.

Anthony : We couldn't find a basement.

Mike : So, tomorrow we are in Kalamazoo, Michigan.

Alex : Are there any bands, publications, or individuals you look to for inspiration?

Aaron : Bad Brains.

Mike : Judge.

Aaron : Personally, guitar playing, you know I take a lot of musical inspiration from Bold. One of the best bands, technically, that ever existed.

Mike : Judge, Project X.

Anthony : All my bass playing ability comes from Project X and Uppercut.

Jay : My drumming is straight on the rich.

Mike : I take all my lyrics from Release and Shelter and Vegan Reich.

Aaron : Let's not forget Blindside. One of the best bands to have ever existed.

Mike : Blindside, one of the best bands out of Strong Island.

Anthony : Aw shit.

Alex : Okay, that's good.

Anthony : We're just waiting to see the Warrior Soul video, just to see Sammy in it, but we haven't seen him yet. Oh, somebody with a stakeboard. What kind is it? You can't skate, who is this?

John : Dio.

Mike + Anthony : Whoooo.

Alex : Okay, any non-youth crew inspiration?

Mike : Oh no. None at all.

Jay : I like real reggae.

Anthony : We will pay large sums of money to have our next album put out on Revelation.

Aaron : We'll sell our souls.

Mike : No wait, non-youth crew? Are there non-youth crew bands? No, I'm sorry, we're from New York, no, no, only Youth Crew.

Alex : Okay, maybe I'll ask that later. Whoever made it, what's the cover of the second 7" mean?

Anthony : We worship Satan.

Aaron : We worship Agnostic Front. It's the missing link, basically, between Agnostic Front albums.

Mike : That picture, like most pictures I use, was taken out of a newspaper, and it's symbolizing the falling of..

Aaron : The economic superstructure...

Anthony : It's the only massacre scene that AF hasn't used yet.

Aaron : We used it, really, cause the other two pictures that we had didn't work out.

Anthony : These two girls stole them.

Mike : It kinda ties into the title, because it's about the downfall of a hierarchy, and power.

Aaron : And moshing.

Alex : Okay, what do you think of the current uprising of krishna and other religious themes in our hardcore scene?

Aaron : Well, we're all krishnas, we're all mediating little krishnas, so you know it's basically...

Anthony : We'll shoot anyone that's not like us. We have guns.

Mike : Guns are bad but if you use them for krishna then they're okay.

Anthony : Offer them up first, take them to the temple...

Aaron : As long as you pray, you can justify anything.

Anthony : Chant while shooting, you're all set, I looked it up.

Aaron : In the gavitic scriptures.

Mike : All of them.

Alex : Alright, what exactly is "Section 28" as referred to by the song? (Laughter) I have no idea.

Anthony : Nap time.

Aaron : It's this idea that McDonald's came up with to merchandise their newest product.  
 Anthony : 28 piece McNugget.  
 Aaron : It's 28 piece, as opposed to their 26. So they figure \$2.80 for this 28 piece thing.  
 Anthony : They figure ten cents a piece.  
 Aaron : Everyone's happy.  
 Jay : Should we tell the real story?  
 Aaron : NO.  
 Mike : Well, like really like how Go! was supposed to have 28 records.  
 Anthony : The contact with Caroline said...  
 Aaron : No, try again.  
 Anthony : Take four. (to Mike) You wrote it.  
 Aaron : Forget it, there's no explanations needed.  
 Mike : It's about gay/lesbian rights.  
 Alex : I knew it, see?  
 Anthony : It's very emo.  
 Mike : Totally emo.

Alex : I found out today that I'm emo cause I don't wear band tee shirts anymore, John.  
 Mike : No longer punk, no longer hardcore, now emo.  
 Alex : I guess my hair qualifies for me for emo-ness too.  
 Mike : Totally.  
 Anthony : E-mosity.  
 Aaron : Speaking of e-mosity, Mike's been mediating a lot lately.  
 Mike : I'm crying inside.  
 Aaron : My heart, my soul.  
 Alex : You've got to talk about the seasons changing.  
 Mike : The pain, the pain.  
 Anthony : I like emo music, these guys are geeks.  
 Alex : I like it too, but now since I'm emo, I guess I better start listening to it.  
 Anthony : You should have been listening all along.  
 Alex : Do you like television?  
 Anthony : It should be shot. I sit in front of it and turn into a vegetable in about thirty seconds. Just kinda babble on and drool a lot.  
 Aaron : Often times, many people discount it's use, but really it's a useful way of wasting a lot of time.  
 Mike : I don't own one. I don't watch one.  
 Aaron : If you're into to being unthinking...  
 Anthony : Watch.  
 Alex : I skipped ahead and now I've lost my place.  
 Mike : Straight Ahead.  
 Anthony and Mike : Mosh!  
 Alex : Does anyone realize how dumb they look while dancing hard?  
 Mike : I do.  
 Aaron : Cutely.  
 Jay : I try hard to look stupid.  
 Anthony : Yeah, that's the most fun. That's the best part. The stupider you look, the harder people take you for.  
 Mike : Look dumb for what you believe in.  
 Anthony : As long as you can look dumb for a reason.  
 Aaron : The harder you dance, the more intelligent you are.  
 Mike : The harder they dance, the larger they fall.

Alex : Tell us about grindcore.  
 Jay : Satan.  
 Mike : Grindcore is grrrruuupfh.  
 Aaron : Now how are you going to spell that?  
 Grindcore is Daryl.  
 Mike : Daryl Citizen's Arrest is grind. Grind is dead.  
 Anthony : Bolthrower's second album. What is the name of that band? Cyptic Napalm?  
 Alex : I'll strach all serious questions. I already asked my favorite question, do you like television?  
 Mike : We eat television for breakfast and spit it out for lunch.  
 Aaron : And then mosh, well, after abortions.  
 Mike : Can we say fuck? Okay, fuck.  
 Alex : Not fitting into any molds, besides just being a hardcore band..  
 Mike : If there's mold you throw the bread out.  
 Anthony : Well, actually it's LSD, a very strong hallucinogen.  
 Aaron : But if it's cheese, you can just cut off the moldy part. But if it's limberguer, then it's mold already.  
 Mike : I still wouldn't trust it. I did that once with bread and it still tasted funky.  
 Aaron : So if you're eating limberguer cheese, you can have moldy bread.  
 Mike : Wait, in Syracuse, they had this pot of coffee that was like 18 months old.  
 Aaron : Oh, it was gross. Total scum.  
 Anthony : I walked by and it came after me. I should have thrown the rabbit in there.  
 Mike : There was a rabbit that ate part of Anthony's dreadlocks.  
 Anthony : Yeah, my hair got eaten by a rabbit in Syracuse.  
 Aaron : Very punk rock.  
 Mike : Apunka arocka. But as far as fitting into any molds, I'm too tall. And there are four of us, we are kinda skinny, but we try to fit into the molds, sometimes it works, sometimes it doesn't.  
 Aaron : And with any predetermined mold, only one person can fit at a time. There's four of us, we're four different people. We try to be alike, we try to copy one another. We try to be straight-edge, vegetarian, krishna. We can only be so much alike.



Mike : Wait, we're krishna? I thought we were into satan?  
 Aaron : No, Kali. We'd like to extend our deepest thanks to Integrity, our close friends.

Mike : Integrity, stand hard, mosh it up dude.  
 Aaron : Integrity is Cleveland hardcore.  
 Mike : Cleveland hardcore is dead.  
 Alex : They enjoyed the Integrity seven inch.  
 John : Oh, you played it for them?  
 Aaron : Chubbie Fresh.  
 Mike : And Double A.  
 Alex : They like the Blood Book.  
 Mike : Frosty mediators.  
 Aaron : Artichoke heart.  
 Mike : Stand hard for what you believe in.  
 Anthony : Then mosh.  
 Mike : Especially if you have no brain cells.  
 Aaron : But if it's colored vinyl, then it doesn't matter how many brain cells you got.  
 Mike : Long live colored vinyl! Yes.  
 Aaron : Revelation will be pressing the third Go! ep on ONE colored vinyl. Currently selling it for one trillion dollars. Bids go to Mike.  
 Anthony : Did you see that Zyldjan gong he has? It's like twelve feet high.  
 Aaron : Yeah, it's bigger than my house.  
 Anthony : Small house. The thing looks like a hubcap, a big fuckin hubcap.  
 Alex : I'll try the mold one again. Not fitting into any isage, aside from being from New York.  
 Anthony : We're really not from New York.  
 Alex : Well, that's probably what it says on the flyers.  
 Anthony : We lied. We're from Akron.  
 Aaron : Basically moshing hard, getting all the drugs and sex we can, and dancing as hard as possible.  
 Mike : Dance hard or die.  
 Aaron : Dance hard or be Integrity. No, I'm just mediating.  
 Mike : Just for the record, none of us have ever met Integrity, at all.  
 Aaron : This is just merely all blindsided hate comments based on nothing except their records.  
 Mike : Their lyrics and the silly things they say.

Aaron : They are probably extremely nice guys through.  
 Anthony : Intelligent, well-spoken, well-groomed.  
 Mike : Doctors and lawyers.  
 Aaron : Rocket scientists.  
 Mike : I would mosh now, really I would.  
 Aaron : If Integrity were here.  
 Mike : Is it Saturday, still?  
 Aaron : No, technically, it's Sunday.  
 Mike : We have to get up in seven hours.  
 Alex : To go to temple. Okay, tell us about the Go! party line.  
 Aaron : Okay, girls call, and we have pretaped messages. We figure we make two fifty a call and sixty cents each additional minute, so we're doing okay, we're pulling about four bucks per call. Girls call, they love to hear our voices, you know, we figure we put in a little live recoding of us eating.  
 Jay : And our moshing.  
 Aaron : Yeah our moshing at home. They're basically, getting very sexually excited and then meeting us on tour. Basically, it's a great outlet for the band. Money, drugs, sex, temple.

"What happens when an unstoppable force meets up with an unmovable object..."

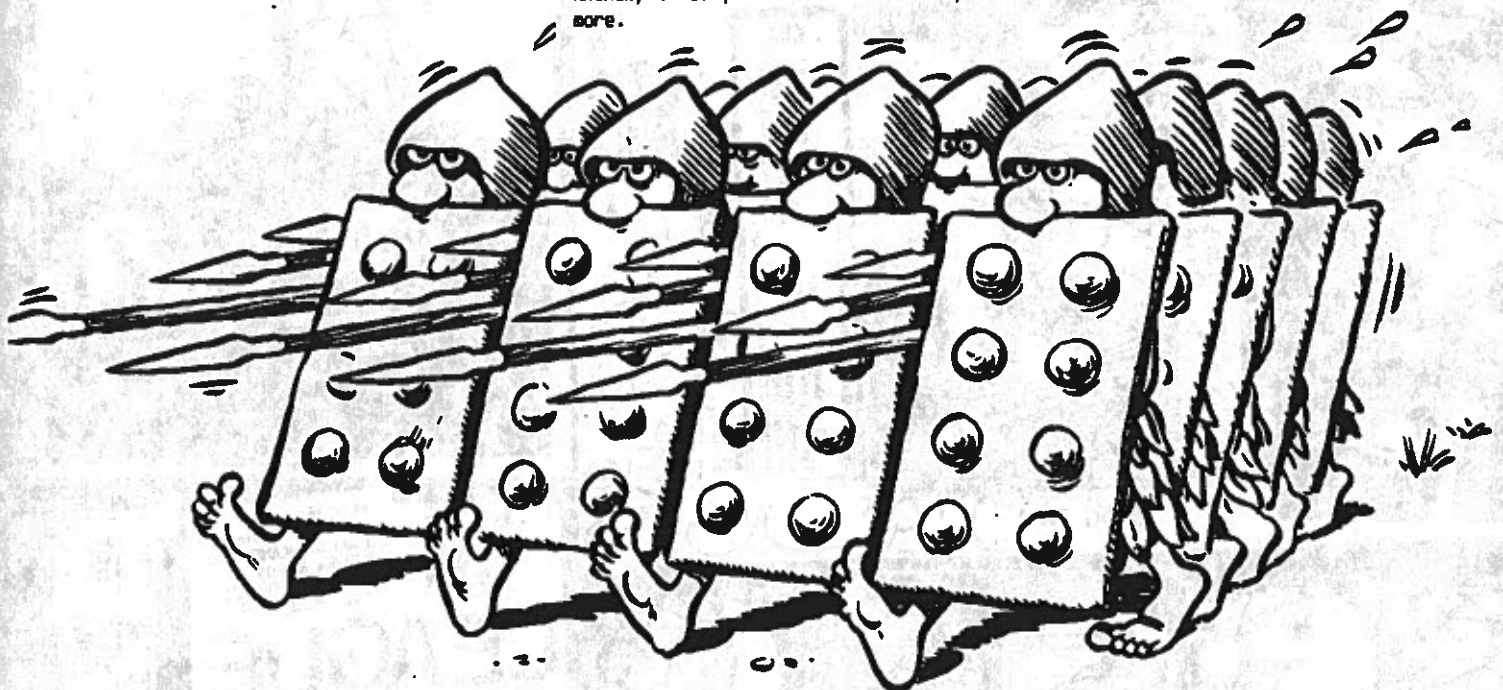


Anthony : Sex, drugs and krishna.  
 Mike : Just as an aside, only three members of Go! are straight, so all you normal gays out there...  
 Aaron : Please correspond.  
 Alex : Is there a different number?  
 Aaron : Yeah, number two, and three's there for all you bis.  
 Jay : Aw Shit.  
 Aaron : Remember, you must use a touch tone phone, the number is 1-900-601-MOSH.  
 Mike : Anchachy, upset the system. That's where it's at. Peace through annihilation. Dehumanization. Victim in pain. The kids will have their say.  
 Aaron : New kids on the block will have their say.  
 Mike : Hari Kishna, Hari Kishna.  
 Anthony : We have yet to see the Warrior Soul video, I'm getting pretty down about it. Or the Prong video, where he goes (points) at the camera.  
 Mike : But we saw the Youth of Today video, definitely worth it.

Anthony : Oh, mighty hard. All kinds of symbolise there.  
 Aaron : Oh yeah, very deep symbolise. The gesture with the hamburger, now.  
 Anthony : Porcell's neon hair.  
 Mike : Porcell, when you go to a tanning salon, you look stupid. You do.  
 Anthony : Normal people's palms are not tan.  
 Aaron : You know what would happen if Porcell broke his nose?  
 Anthony : The world would mourn.  
 Jay : We would chant.  
 Aaron : They probably don't need directions to shows Porcell just sniffs them out.  
 Mike : That's really bad.  
 Anthony : Great now we get to get lynched by the fuckin New York crew again.  
 Mike : Who else can we talk about?  
 Aaron : Jay Face It, we love you.  
 Mike : Jay Face It, die.

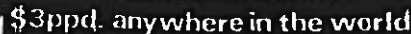
Aaron : Jay Face It is hardcore, hardcore will be killed. Sean Vegan Reich is a good friend of ours, he goes to temple with us.  
 Mike : I can't talk bad stuff about Sean, I grew up with him.  
 Alex : Do you think..  
 Mike : Mosh.  
 Aaron : Do we think? Absolutely not.  
 John : How has the reaction to the band been?  
 Mike : Moshed.  
 Anthony : Everyone moshes.  
 Aaron : My parents love it, my grandparents love it, my great-grandparents, god rest their soul, love it. The krishna's eat it up for breakfast.  
 Mike : Yeah, well, what we're trying to do now is go all across the spectrum. We got straight-edgers, krishnas, vegetarians, meat-eaters, white powers, black powers. It's the whole rainbow coalition.  
 Anthony : One people moshing under the sun.  
 Mike : We want unity with everyone dead.  
 Alex : A lot of people know where you stand on gay/lesbian rights...  
 Mike : Yeah, fuck the faggots, fuck them.  
 Aaron : Fuck them homos.  
 Mike : No gays at our shows. No fags at our shows.  
 Aaron : When there's a fag at our shows we mosh 'em.  
 Mike : Yeah, we hate them.

Jay : We're so glad Boston exists.  
 Aaron : Yeah, it's kinda cool, seeing that we're touring with Integrity, they take care of any gays that we can't you know.  
 Mike : The world really needs more people like Sean from Vegan Reich and Jay from Blindside. It's very important.  
 Aaron : It's a very unclean place we live in.  
 Mike : Yeah, this interview is going to have a disclaimer.  
 Aaron : How come in metal videos the girls don't have to wear anything?  
 Alex : Yeah, let's talk about videos.  
 Mike : You don't need a big label, you can do it yourself. You just lose a lot of money.  
 John : And end up broke.  
 Anthony : Yeah, but the album ends up worth more.





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band, a band that smells better than Goli. A band that was subjected to our imperfections: Alex's trying to editorialize and command the tape's attention, and John's prodding, brooding incisiveness. Also helping to make this interview a Herculean affair was our absolute lack of prepared questions. So anyway, we got Jay and Kim over to their van, and spoke as the sun set over John's alma mater.... -Alex Bignouth.

# JAW

Jay : Fuck, aw fuck. The first words you hear on this tape.

Alex : Do you have a question ready, John or should I present one?

John : Do one.

Alex : The first place I heard of you guys, and I'm sure a lot of other people too, was that Maximum Rocknroll comp. So how did you get on it and reactions from it?

Kim : We got pretty lucky with the MRR comp cause they were looking for a newer band from D.C., a band who didn't have that much stuff or nothing at all in our case. Martin Sprouse was in town, one of the people from MRR, he happened to see us at the D.C. Space and he really liked us, so he talked to Lance, back in San Francisco, and said "These guys are really good, maybe they should be on the comp." So Lance contacted us and we sent him a demo and he liked and that was it. We just went and recorded that one track, and it got on and we've gotten great response. Tons of letters, we sold lots of demos. It was great exposure for us, I think it was just a good start. I don't know, I think that the comp. was very hardcore orientated and our song just kinda stuck out just by nature of not being a such hardcore song. It's interesting how it worked out.

Alex : What's on your shirts?

Kim : Well, Jay did that design and it's taken from a dental illustration text book.

Jay : It's the jaw type thing.

Kim : And if you look you can see the eye up there. The tee-shirt's done us right on this tour, without the tee-shirts on this tour and on the previous one in March we would have been losing money, the money we make on shows is really small, but the merchandise sales pulled us through.

Alex : I've never thought about that...

Kim : Oh yeah, Fugazi can afford not to sell tee-shirts, but most new bands can't afford not to have them.

Alex : They get made anyway, have you seen them?

Jay : Yeah.

Kim : Yeah, we've seen the bootleg, and Ian now has the numbers of the bootleg places. I know, he just wants to call them and hassle them.

Alex : I have seen three different ones.

Kim : We know the places that make them, but we don't care that much.

"Food Co-ops are WONDERFUL,

Alex." - batka Kim.

Alex : I just thought that it was curious, all you have to do is get the Fugazi record and read the lyrics, it seems that wearing a shirt seems to be saying "I like this band," and then you are wearing a band that says, "We don't like the concept of merchandise," and your wearing merchandise, you know what I mean?

Jay : It kinda goes against what the band is about.

Alex : Exactly, it just proves to me how little people must be reading into what the band says.

Jay : Well, Fugazi is also about free expression, but I think that's an astute point that you made.

Kim : It's an astute point, and Ian recognizes that it doesn't hold true for all bands. He encourages us, actually, to have merchandise, cause he knows it pulls us through.

Jay : Well, the thing is, our guarantees are really low, that's part of the way that we even get shows.

Kim : We really don't ask for guarantees.

Jay : Like tonight, we have no guarantee whatsoever.

John : How are shows up in D.C., do you guys play a lot up there?

Jay : You know, I think we play too much, too often in D.C.

Alex : Are the shows really crowded and big, at least the ones you play?

Jay : No, there's still a buzz about Dischord bands still, in fact there always has been probably about quote Dischord bands. It depends, if there's a buzz about a band then the shows are huge, but for out-of-town bands it is very hard to break into D.C. some shows are miserably tiny. People just don't go out. I think that we've done really well in D.C. and there's no problem with all ages show. All the shows are all ages.

Alex : The benefits - do they get big crowds too?

Jay : I think that benefits get a better crowd than regular shows.

Kim : But I think that benefits are done with a lot more care. There is never just three new local bands on a benefit, they're always done with a larger band. They're done to succeed.

Alex : I just read in the last Maximum Rocknroll that they got some astronomical

number of people at the Fugazi and Sonic Youth show.

Kim : 1700 people paid (Laughter).

Alex : That's excellent.

Kim : It is excellent, but Fugazi typically draw a thousand people when they play by themselves.

Alex : Actually, I was very surprised to hear that Sonic Youth would be playing that.

Kim : It's a very strange thing, but Fugazi and Sonic Youth both wanted for a long time to play together, and I guess that was the time to do it.

Alex : Especially since I saw Sonic Youth on Mtv and they were basically saying something to the effect of "We don't care, we have nothing to say."

Kim : It's really interesting that you say that, Positive Force dealt with their manager, or whoever books them, and he was like "Yeah we'll think about doing it, but we want 'x' amount of dollars," some ridiculous figure for a benefit. Positive Force did a great job. I wouldn't have put this much effort into getting Sonic Youth, but they really wanted them so they worked them down to the point where they would take three hundred. Pretty amazing, a lot of money was raised.

Jay : I think Sonic Youth's thing, it sounds like them to go on tv and say that they have nothing to say. Cause I think they have a lot to say but their points are probably lost on Mtv viewers.

John : Do you guys have something to say? He was saying how Sonic Youth has nothing to say, but do you think that all bands have to have something to say?

Jay : Well, what I meant about Sonic Youth is that they do have a lot to say, but that it's their thing. I don't know if I totally understand it.

Kim : I understand your question, and I guess, no, a band doesn't have to have something to say.

Jay : Not in the sense of being really overt and political, in your face, about it.

John : Well, I often think of Fugazi as the saints or something, like the gospel according to Fugazi. A lot of bands try to do that, but I don't think that every band has to do that, do you?

Kim : Well, we've said this before, cause we both write the lyrics, we just feel that a

three minute song is not a good vehicle to get a point across. I think it's lost.

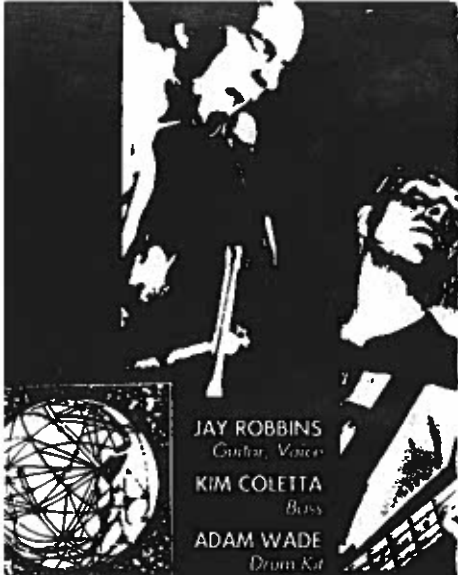
Jay : Not something really specific, anyway. I mean, I think Fugazi is really good at that, Ian is really good at saying "don't be a dick" in the course of a three minute song. These points can be made, but to me just being a band, this might sound hokey, but I see it as being a statement about the fact that you have a voice as an individual, you can use it, and not just sit and be a passive consumer. That's one of the main thing about being in a band.

Alex : So the message just gets done in the doing of it.

Jay : Well, hopefully.

Kim : Kind of...I don't know, for me it's so strange - in my mind, one of the reasons I am in a band is to further this feminist ideal that I have, to show that women can do it. So to me I feel that I am accomplishing something by just being a female in a hardcore band. So there is some kind of

# BOX



JAY ROBBINS  
Guitar, Voice  
KIM COLETTA  
Bass  
ADAM WADE  
Drum Kit

message in just that, I don't necessarily look for messages in our lyrics. Although definitely our lyrics are semi-political.

Alex : But just by having a band and printing a lyric sheet, people are going to be reading it and looking to see what you have to say. For instance, the song on the MRR comp.

Kim : "Bullet Park," yeah, a pretty strong message.

Alex : It spoke to me, certainly, not in a definite way, like pointing at an issue and...

Kim : Right, right, right, I wrote "Bullet Park," that's the way it's meant to be, I wanted it to be obtuse enough that people could interpret it. It was written with something in mind, but that something is not important, it's the interpretation that is important to me.

John : Well, you said that you were trying to promote a feminist ideal, but do you come up against a lot of stereotypes?

Alex : Just being a woman in a band...

Kim : Do you mean do I get shit?

Alex : Just - do you feel people are just saying look there's a woman up there.

Kim : They are actually. A show doesn't go by when a female doesn't come up to me and say, "That was really inspirational to me, seeing you up there moving around, I've been trying to play bass and I'm gonna keep practicing,

it's cool to see a woman in a band." No, I don't get a lot of shit, if I do, I don't hear it (laughter). No doubt, that's the nature of the scene. It's a male dominated scene, let's face it.

Jay : I don't know if we think of what we're doing as part of the hardcore scene.

Kim : When we go out of town we try to book non-hardcore shows, meaning I try to stay away from matinees and seven band shows.

Alex : I guess that we're using the term in two different ways. I just mean, in a broad sense, underground shows and bands.

Jay : Right, and if we had brought it up we would have said "punk." So it's just words.

Kim : They're just words, after all. In the reviews we've gotten, we haven't gotten the hardcore classification. I just don't like the negative connotations that come along with it...

Jay : Young boys beating each other up.

Kim : Young boys throwing bricks in the parking lot and skinheads, I don't need any of that.

Alex : Well, neither do we. I just think that the bigger the scene is, the more separated it becomes. And in Cleveland, if a band comes that has a fair amount of acclaim you, will get every segment of the scene.

Kim : Fair enough. We just played in a small town in Canada called Guelph and there were kids wholeheartedly slam dancing, I suppose, but it was done in such good faith and fun that we didn't have a problem with it. When it started, we thought that it was going to be a problem, that it was going to be violent, but it wasn't violent at all. So I guess that there are differentiations...they were so enthusiastic that some band was playing in their town.

Alex : But that's a completely different ideal.

Kim : That was, and I didn't have any problem with that at all. So it's not that the dancing the bugs me.

Alex : Well, I remember going to certain shows when people were just kinda running around bumping into one another and sailing, before this thing came along where people have to grimace and make fists.

John : But I think sometimes that's all you can do to the music, I just like to watch and listen, if I dance I can't do that.

Kim : In conjunction with....

Alex : Conversely, though, there has to be some bands that that doesn't belong, it has nothing to do with it. That's what I felt like saying to everyone at Fugazi, you can't do the same the dance you do to music that sounds completely different and pretend that it's all going to be the same thing. And if you do then you're not there for the music.

Jay : It's weird, in all the time I've been going to hardcore shows, I've always loved to dance and jump around and sing along, and I always thought about it as a catharsis, you know. Like you would be doing it out of love, it's not a question of hardness, here's a song that really moves me and says something that I can relate to and makes me just want to lose my mind. It is just a release, but it was never violent, but we really haven't seen that much of that at our shows.

Kim : Really, not at any of our shows out-of-town. Really, enough of the politics of dancing.

Alex : Yeah, we ran that into the ground.

John : Do you guys have any outside, either musical or non-musical, influences?

Jay : All kinds.

John : Well, what makes you personally tick, if you don't mind me asking?

Jay : Food Co-op?

Kim : Yeah, I work at a food co-op and food politics are really important to me, I do a political newsletter in conjunction with that. That is one of the things that keeps me going spiritually and the band going financially. I make really good money.

Alex : Food co-ops are wonderful.

Kim : Food co-ops are wonderful and I support the food co-op movement to the nth degree. I like to think of the band as a co-operative effort, but in some ways it is and in others it's not. Elvis Presely makes Adam tick.

Jay : Adam loves kitch.

Alex : What's kitch?

Jay : Kitch is tongue in cheek, like Elvis, the king of rock and roll.

Kim : Elvis doesn't really move him, but...

Adam : Well, I really enjoy the early stuff, like the Sun Sessions, it's genius.

Alex : Back when he was hard and fast?

Jay : Right before he got whippy and new wave. I'm an art student, I guess my whole thing is expression. I just love expression, and people saying what's on their minds and not just not letting themselves be....



Contact: JAWBOX  
P.O. Box 60115  
Washington, DC 20019



Jay : And not letting themselves be shut-up. So I spend a lot of time, when I am in school.

Kim : Can you speak up?

Jay : Yeah, we need more of the dialogue thing.

Kim : In conjunction with what he's saying, he does all the art work, flyers, records, tee-shirts.

Jay : And I've been doing other bands stuff too, like I did the Shudder to Think lp cover.

Alex : Oh wow, I called that beautiful.

Jay : Thanks.

Alex : That's a nuts record, I drove John nuts with it.

John : Yeah (laughter).

Alex : Well, tell us the story...

Kim : Okay, this is a great touring story. We were driving up through New Hampshire, and our van was ahead, I was driving and Joey was driving the Holy Rollers van. We got to the first toll booth in New Hampshire, I used to work at that toll booth when I lived up there, I did something that I always enjoyed people doing, I gave an additional .75 cents and I said that I wanted to pay for the van behind, tell them Kim said hi; they got through and they were really surprised and you see Joey waving, hey, thanks a lot, cause they got waved through. So, there's one more toll booth in New Hampshire, before you head to Vermont, and I'm like I'm not paying for them again, forget it. So we just went through it, paying for ourselves, apparently the woman's back was turned so Joey figured that I paid again and blasted through the toll booth. They got stopped fully 25 miles up the road, they got pulled over and we stopped too. We just figured that we were being hassled by the State Police, we just had no idea. But it turned out that they got an 138 dollar ticket for toll evasion, and

the option was, either they could go all the way back and pay 75 cents and apologize to the woman, which they ended up doing - we met them in Vermont. Shit happens like that.

John : How do you feel about bands that were once hardcore but then changed, well, like 7 Seconds did it, Social Distortion?

Jay : Whatever, I mean, don't you think that it's really hard to call someone's intentions? You know what I mean, you see the

record then it's like, these guys are selling out, big time, but whereas a band like the Bad Brains still play hardcore and they're not into it, to me that's a sell out.

John : Do you think that if a band is on a major label they have automatically sold out?

Jay + Kim : No.

Jay : Not at all, it's a personal thing.

Kim : Our friends are a good example, Bullet Lavalta, are now on a major label and it hasn't changed them one iota. They travel in a classier fashion...

Jay : Slightly.

Kim : But their music is still, their new album, you'll see, is the same old hard stuff, it doesn't have to be that way.

Jay : It's still punk music. It's just a question of those guys saying that they love playing music so much and now here's the opportunity where it's like a carrot being dangled in front of them, here's the opportunity to play music all the time. Maybe we could do it for a living and that's a tremendous temptation.

Alex : I feel that some bands get on a major and their music doesn't change, but they've become removed from the scene they started out in.

Jay : But I don't think that you can only blame that on the label.

Kim : Oh I can, I just mentioned a band that I think is not a sell out, I think that there are many many problems with major labels. Just removing yourself from your product, you

just add so many more people along the chain, like that do things for you and you lose touch with the people you're playing to. I fuckin hate that.

Alex : Do you read fanzines?

Jay : Yeah, to a degree, we read them a lot in the van. I just think they're immensely suited for van style reading, short articles, easy to read usually. They don't pose any real intellectual challenges, just "Find out about your favorite bands."

John : Do you think that fanzines have a purpose in the scene, do they play a role?

Jay : I think they should more than they do, but it's weird in D.C. there really isn't any big fanzine. There was the D.C. Period, and that was like the big D.C. fanzine for a

while and that was just like the perfect fanzine, cause there was just more to it than bands, and it was free for a while, and very

creative. But now there really isn't any real D.C. fanzine.

Alex : I was basically asking small fanzines.

John : That's one of the problems that I have, fanzines don't seem to be that powerful.

Alex : No one gives a shit.

Jay : It's not quite that black and white, but I'm sure it's easy to get discouraged. There's such a quantity of people making fanzines, it's just like with bands, there's so many bands. That there's a saturation point, there has to be a hype point which is pretty sickening.

Kim : But on the other hand, you know it can be done, cause there are a handful of zines that do it.

Alex : I have no intention of putting out anything big, but I can't play anything and I feel I have to somehow record my existence in the scene.

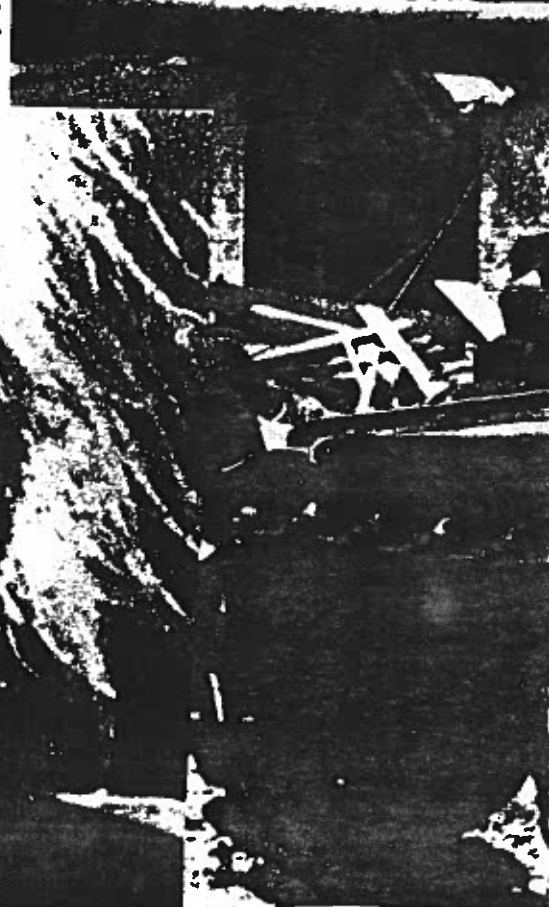
Jay : How do you view success?

Kim : If ten people enjoy it, I mean it's a pretty cool thing. I'm actually hungry enough to cut this interview off.



This letter is in response to an interview with Tony Erba of Face Value (No Exit #2). First, I want to commend John for asking good ungeneric questions. But something in the interview seemed wrong. Erba mentioned "Ever since that thing happened.. people automatically branded a certain sect of people violent." I can assume he was referring to the Cleveland hardcore "sect." The Youth of Today fight was just the start of it. A fight at the Phantasy involving an unnamed Face Value member closed that club to local hardcore bands. A few criticisms from Dave, the singer from Sockeye, caused hardcore kids in Cleveland to punch Dave, threaten a crippled club owner (Kevin - Artichoke), and continuously (still) call the Artichoke with threats. Dwid, singer of Integrity claims, "We fuckin hit people - that's straight-edge." (Noisy Concept #2). John Paytosh, a Cleveland hardcore kid now residing in Pittsburg told me, "The hardcore of the future won't be like Screeching Weasel, the pit's gonna be a fuckin warzone." A newly recruited sxe hardcore kid in Bay attempted to impress said Paytosh with a pin reading "I beat up drunks." Tony Erba, himself, told me at the Berea triangle a while back, "Dave Sockeye says shit, he's gonna get his ass kicked." It seems this new trend in Cleveland hardcore is not just a bad reputation, it is real and that is the direction Cleveland hardcore is going. It is also a very good way to make non-violent people like myself feel excluded. There is an underlying threat in the scene here telling me not to write bad things about any of these bands or I will get my ass kicked. When I wrote a straight-edge issue of my fanzine I got threatened for three different reasons. I'm not saying I think the Cleveland hardcore scene is violent. I'm giving facts - it should be pretty obvious.

- Mike Thain, Noisy Concept Fanzine.

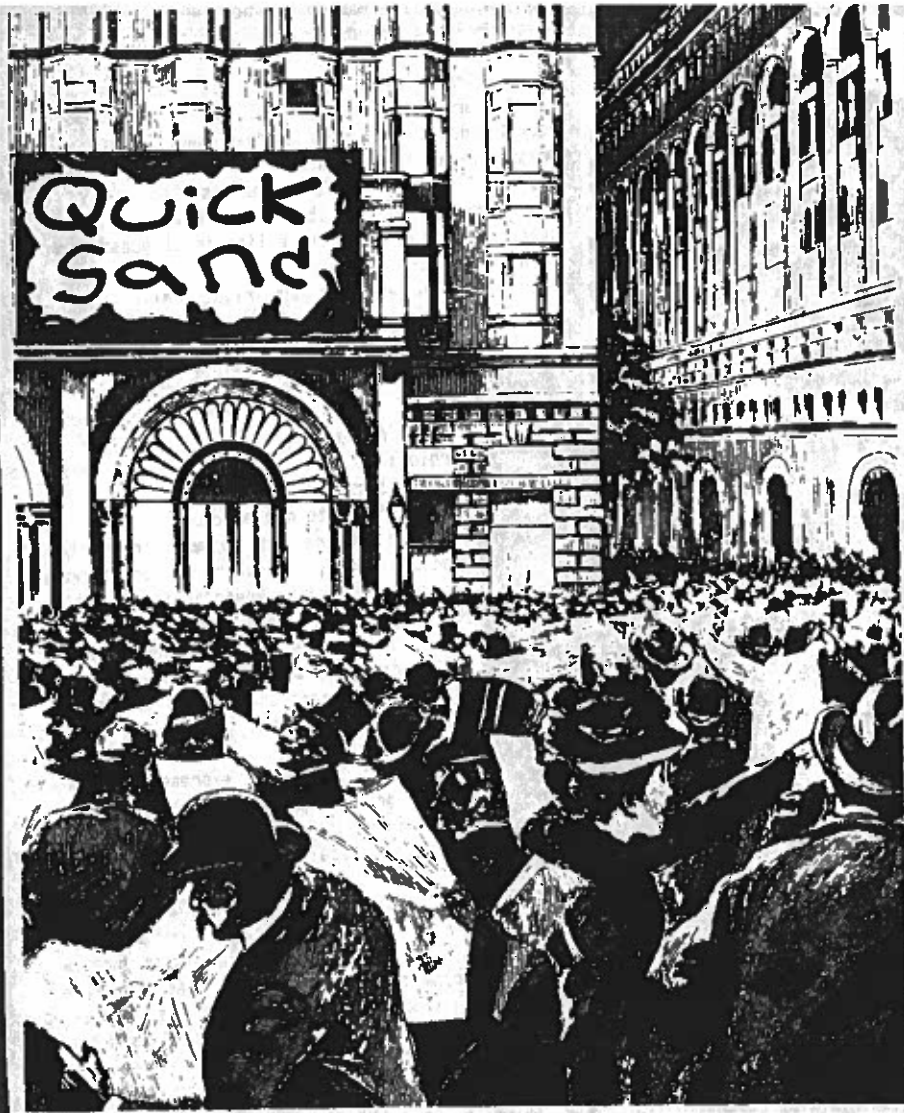


First off Mike, thanks a lot for the letter. It points out quite well the Cleveland hardcore scene's appearnt love of violence. I also don't think you're talking shit as much as you are stating the truth, which is sad, I suppose. But I am here to tell you that, most of the violence that is inflicted by the Cleveland scene is verbal and directed at one another. Sure there are the occasional outbursts of physical confrontations, but those are rare. The verbal abuse is a daily occurrence. We talk about one another, threaten each other, and berate each other publically and privately. That's the way it is. I live it, so don't try to tell me that I'm full of shit. There is very little positive support of one another, hell there's no time, we're too busy cracking on one another. As for violence being the wave of the future of Cleveland hardcore? I am not too sure of that, violence tends to end things. Violence is and will continue to slowly eat away at the Cleveland scene until nothing is left, but a bunch of idiots standing around punching at each other with words and crying about how great it used to be.

- John.

~a~  
Letter.





I had the distinct opportunity to be a part of the Quicksand "Tour of Suffering." The van rides were long, hot, and personal tests of endurance, but for some strange reason they were perversely enjoyable. The shows were small, but Quicksand played each and every one with an intensity that can be achieved only by putting a lot of one's self into the music. They were totally enjoying playing their music together. They are sincere people who mean to create music that is full of inspiration and integrity. They also mean to break from their collective past, they've grown and are in a new band playing new music. Quicksand is not Beyond, Absolution, or Gorilla Biscuits.

The bulk of this interview was done in the van on the way to Detroit on June 26, 1990. Mainly with Quicksand's Minister of Information, Sergio Vega, who besides being the mouthpiece for the band also plays bass. Charlie Gergia (2nd guitar) was also present when I spoke with Sergio. Later that day I asked Walter Schreifels (vocalist), Tom "the TC3" Capone (lead guitar), and Alan Cage (drums) what their respective influences are. Alan was the only one who denied to comment. Hopefully you will find some wisdom and insight into the band's psyche through Sergio's purposely intelligently vague responses. - John.

John : Knowing your backgrounds and work in previous bands - how would you say that this band is different than the ones you've done before?

Sergio : It's different in the sense that we've changed. That we've all changed and I guess we're not in the same place as we were before. So its like, its the same in that we are expressing ourselves and expressing how we feel, but different in the sense that what we feel is different, opposed to what we've done before.

John : Can you give me an example?

Sergio : Ua, the examples are in the music, really. If you've heard our previous projects

as opposed to this one now, it might become a little clearer, you know?

John : Your music is not typical New York Hardcore did you set yourselves apart on purpose?

Sergio : Really, I'll have to answer this the same way I did the first one. We changed as individuals, there wasn't necessarily a conscious effort to break away, but we've grown and we've changed.

John : So it's natural progression?

Sergio : Exactly.

John : How do you feel about the krishnas? Being on tour with them and all that? Personally?

Sergio : Well, I don't have a problem with the essence of their philosophy, I don't agree with the way they manifest it and practice their beliefs. I have no problems with touring with them, they've been helpful to us and I'm actually friends with a few of them, even though we don't share the same beliefs.

John : who or what is your personal inspiration, musically or non-musically?

Sergio : Right now, musically I'm influenced by bands like Parliament/Funkadellic, Ohio Players, Roberta Flack, Stevie Wonder, Black Uhuru's "Red" album. A lot of shit like that right now. It's kinda new to me, its really fresh and I like it a lot. A lot of that music is the roots of what we're doing now.

Charlie : Kings X, man.

Sergio : Non-Musically my inspiration are my friends, my family.

John : You got any personal heros?

Sergio : Personal heros? I have a lot, I have a lot man.

John : Could you name a couple?

Sergio : Yeah, sounds silly but my mom, she's done a lot with her life and I respect her a lot even though she's my mother. (laughter) Shit, there's a lot of people, there's a teacher of mine who is a real inspiration to me. My martial arts teacher, he's done a lot with his life that really inspires me. It's just his life, I can't give you specifics. Just the way he lives his life it's pretty inspiring.

Charlie : Musically, there's so many inspirations, you know. Like I listen to all angles of music, a lot of hip hop to like New Order. There's a lot of people, people like H.R., you know like when I see him they just give me like a real positive feeling, you know. That inspires me. I don't know, I don't really have any super heros or anything.

Sergio : My other hero is Jerry Williams, he produced the Bad Brains Rior cassette, he's a friend of mine. Definitely bands like Bad Brains, Sly and the Family Stone.

John : Now both of you said H.R. it seems that a lot of people a down on him for his homophobic attitudes, how do you feel about that?

Charlie : Everybody's got their own thing, you know. I don't believe in that, I know a lot of guys that are homosexual and I don't understand it or agree with it, but I'm not going to persecute them for the way they feel. Basically, I just like H.R. cause he's a great performer and I think he brings all the attention to him and creates all this energy, maybe its just me. But there's something I feel when I hear his voice and see him. There's a lot of bands that do that to me, not just Bad Brains. I can't go into them all.

Sergio : Its definitely like touching your soul when you see people like that, it truly inspires you. Not necessarily to sound like them or be them but to be the best that you can be.

Charlie : Like Fugazi. When I saw Fugazi, when we (Outface) played with them I just felt like this warm feeling. Like a comfortable little conscious thing you know?

"on the strength"

Walter : I'm influenced by bands I go to see and listen to their records. They influence and inspire me to create new a better music. Particular inspirations are my close friends, my parents, and my brother, people like that who are close to me influence and inspire me. Musically bands that I hear that I think are good, that's basically how it works for me.

Tom : Musically, I first got turned on to music by t.v. shows like shows like the Monkees and stuff like that. I used to be into Kiss, that's what inspired me to play music in the beginning. But now, I take little things from certain bands, but I listen to a lot of industrial bands, but you know I really don't play that. No bands really inspire me at this moment to play the type of style that Quicksand has.

John : How bout non-musically, what inspires you?

Tom : I'm influenced a lot by the occult stuff that I'm into the occult.

John : Do you want to talk about that?

Tom : Well, I'm deeply into the occult and majick and that whole philosophy.

John : Well, for someone who doesn't know what that is, should you explain?

Tom : You really can't explain it, it's just like hidden knowledge and you really have to discover it for yourself. I'm not qualified to do that.

John : Okay, but I've already heard like rumors like, "Tom's a satanist," and shit like that.

Tom : Well, I'm involved with, you know, satanic activities and stuff like that. A lot of majick, some of it's black majick, but I don't worship the devil or anything like that. A lot of people just like point the finger, "He's into some crazy occult," so they say that I worship the devil, but I really don't explain a lot stuff to people. It's something that you really have to discover for yourself.

John : Its personal.

Tom : Yeah, very personal. I'm not really in the mood to talk about the occult, but if people say that I'm a "Satan Kid," they actually can't define for themselves what a satanist is. And it's like a lot of people have been conditioned by the media to believe



what Satanism is all about. Most people don't know what Satanism actually is, it's an actual religion, that's been practiced for centuries.

John : Is it based on evil or just energy?

Tom : Well, there's all different aspects of different kinds of the occult. I try and collect a lot of different ideas and create my own thing, I'm not really following one type.

John : Anton Le Vey?

Tom : Well, he's one people that I read and practice a lot of his ritual work and majick. He definitely has some stuff that I'm interested in and that I agree with. There are things I don't like about it. I mean I'm into like a other mystical stuff too like Eastern type stuff.

John : Well, you don't kill little animals or any of that?

Tom : Personally, I'm not really into that, but I can see the use of sacrificing animals for certain majickal purposes. But, personally, since I'm a vegetarian I don't kill any animals. But I've been tempted. There have been certain times when I wanted to create certain spells, I've been tempted to sacrifice my cat, but I haven't. It does work if you do, its not just nonsense.

John : Well, how do you feel about krishna consciousness?

Tom : Well, the essence of krishna consciousness I totally agree with. I think that some of the methods, are just not what I'm into.

John : Could you explain your tattoos?

Tom : I have this one wrist piece that has

the symbol of the Hammer of Thor, which is a Northern Pagan god and this band is the World Serpent. Thor battles with the Serpent through this mythology. The rest of the designs are just stuff that I got from like rock gardens. And then I have two Celtic Beasts on my left shoulder and I have this lizard, I believe that everyone has their own totem animal. for me it's been lizards, an attraction to reptiles like lizards, I guess from a past life.

John : And you have this one (right arm).

Tom : Yeah, that's just a design really, just like a tribal design.

John : (discussion is back between Sergio and myself) Is the band trying to get across any kind of messages?

Sergio : At this point we are just trying to express ourselves.

John : Trying to get exposure?

Sergio : We're not so much trying to get exposure. Well, everything is about trying to get exposure in the music business, but we're just about expressing ourselves, know what I'm saying? We're not standing on any soap box or carrying any banners. We all have our individual beliefs and individual convictions that guide us and that make us go. But that's not the purpose of the band. At this point the band is just about expressing ourselves, I can't get into it anymore than that.

John : Expressing yourselves musically.

Sergio : Musically, you know, a lot of ways its a way for us get get out our frustrations in a positive way there are a lot of things in life that make you angry or upset and you have to get it out of your system somehow. So for me personally, I feel that playing music is almost therapeutic because I feel bad about a lot of shit and I get it out of my system by playing. I think that's what a lot of people do, even though they don't think of it consciously, they are really upset and they go to shows and just going off and going crazy. They feel a lot inside and they have to let it out. Its a very positive thing, although it looks very violent and negative. its a very positive thing.

John : How do you feel about the New York scene? Since CBGBs shut down where is there to play and why do you think New York is insular?

Sergio : I think to say a "scene" would almost be misleading, because that implies a lot of togetherness and unity there's a lot of sub-scenes going around and I think that's really cool, cause a lot of people have a change to do what they want to do. I'm personally involved in any of the scenes from New York right now. There's a club called ABC-No-Rio, they have a really underground scene going right now. It's so underground, to tell you the truth, I don't even know what's going on. There's the punk and skinhead scene still going around but they



"Dude, I will destroy you."

- bakta Chubbie often

to bakta John.





"Tony, you are the most disgusting human,  
if that's what you are." - the  
Mighty bakta Rabbi A-Double to bakta  
Chubbie, the immense one.



all don't hang out in one spot anymore. Everybody's doing their own thing and they're not caught up in a specific location.

John : Do you think that New York bands tend to be elitist?

Sergio : I really can't answer that, I don't know enough New York bands to say. I know people. The people I know aren't necessarily elitist, but really don't have time to live superficial lifestyles, you know what I mean? A lot of times when you get caught up in a scene, its hard to get in depth about anything, everyone just deals with each other on such a superficial level that no one really knows one another. Everyone just talks about the last show they saw or the next show they're gonna see, which is totally cool but some people need a lot more, its not about elitist, but its about dealing with your friends, and your real friends and not just being a social butterfly. That may come across to some as being elitist, but its really not about that at all.

John : Do you think that fanzines play an important role or any role at all in a musically dominated scene?

Sergio : Originally, I didn't, I felt that it was actually bad, cause it set the band the bands apart from the kids. When I would read

fanzines I felt so distant from the people being interviewed and stuff. It kinda reminded me of a larger scale rock n roll type thing where you never meet the people. You read a little bit about them but you never get to know them, and that sets up room for rumors. Then people feel that they know someone cause they read about them in a magazine, and that gives them the freedom to talk bad about them and talk good about them,

cause they know them. But now I kinda feel differently, even though that danger is still there, I feel it also gives someone a chance to know what someone is thinking. Someone they may never get to meet. As long as the questions are asked with some sort of sensitivity and the people really think when they answer it can be a really good thing.

John : That's all I have, anything that you'd like to add?

Sergio : Yeah, man, I'd like to thank everybody whose helped us out on this tour;

"Billingsgate is HUGE in New

York City!" - fact no fiction

Shelter, Chubbie, you, Derrick, Kevin, Mark and Brian Foyster from Zero Tolerance, for putting up with us for a few days - thanks a lot!

Charlie : we gotta thank Matt from Buffalo. Thanks Maaatt.

Sergio : And the IMJ contingency. I'm really grateful it's really helped us out a lot. Oh yeah, Charlie! Of course, sorry I didn't thank him, but I just consider him as part of the band. I'd like to thank everyone who made it possible for me to come on this tour.

Charlie : Check out the seven inch when it comes out.

Sergio : See a Quicksand seven inch, give it a chance.

Charlie : Cds and cassingles, also!

Sergio : Thank you.



# BLISSFULLY UNAWARE by JOHN.

my crotch still hurts from when tony's foot smashed my balls right up into my stomach last night. anger has turned to laughter against my will. a terrible thing occurred last night, aside from getting a foot to my balls, at the judge show alex has endured tremendous pains to explain to you in some great but somewhat limited detail. after

This is most probably the last issue that Alex and I will do as a unit. We both have grand plans for the future, he is zipping off to Hampshire College (yeah, I never heard of it either), and plans to pump out some sort of music oriented zine. Since he lives, breathes, eats, and shits hardcore/punk music I can't see him NOT writing about it. I, on the otherhand, have

Oct 15 if it all came down to the fact that we are essentially mortal and bio-degradable then life would be forced into the neat little plastic bottles that all those hippie commie activists are always whining about. luckily for the rest of non-intelligent life,



the show, after alex had long departed for home, a terrible scenario was being played out. below the club, deep within the earth, behind a locked door 5 people sat or stood around a table littered with money amounting to over 1000 dollars. Judge had been guaranteed 500 of that which sat on the table, an insane amount which even they knew that they would never see. insight, much in need of the precious flow of greenbacks, hoped that their 150 dollar guarantee would be paid in full. a long hour passed before any of the negotiators surfaced from the bowels of the club. "listen to this shit, the club is taking 700 of the door and giving the bands 300 to split." I bolted over to the insight van and relayed the fucked up situation to those lounging there, seconds after the fateful words rolled from my tongue the van sat empty - for all those who had previously sat in tired apathy had been summoned into action. a lot of shit went down and words were spoken, yelled, and mumbled to which I neither saw nor heard. all I know is that insight got 90 dollars, face value and integrity pulled in a whopping 10 dollars each, while judge got 190 - or at least something in that range. the club owners justified their actions as such, they took 2 dollars off the 6 dollar door to account for the money they lost at the bar not selling beer, they took 80 to fix a shelf that was knocked down during the show, and they took 400 for rent or some bullshit like that. my

math is almost as bad as my hairstyle so don't expect that to work out. all that really matters is that we see how money just about fucks everything and body up in the end. sure the club pulled a fast one saying after the show that they were going to skim 2 bucks off the door, no mention of this practice before the show when the door price had been fixed. but if it had not been some lame ass bar charge they would have figured out some other method to fuck the bands out of the money. sad to say folks that money makes this whole fuckin world of shit spin. so steal what you can while you can, roll with the punches, duck the fuck out once and a while, and pray that you don't get kicked in the nuts.

become totally bored and disenchanted with band interviews. Music is music, not many musicians have too much to say, that compounded with the fact that I don't have much to say to the bands, makes me just want to stop. I have found that to do interviews and make them at least slightly interesting is difficult. I have even become bored with reading band interviews, they're all the same. I suppose this is too bad. Right now, I really don't care. I enjoy talking to people, but for some reason I hate conducting interviews. What does my future hold? I would like to continue to produce No Exit, but change its focus. Shift it a little to encompass and revolve around more than just music, for my life is more than music. But that all lies in the future and that is a

very hard thing to predict. I know that what I have already done is very important to me, and I hope as my life begins to kick in the zine doesn't get kicked out. The last few months have been some of the most exciting, frustrating and surreal of my entire life, the zine has only heightened these feelings and experiences. The production is beginning to become inspirational to me, hopefully that will rub off on to you.



the ones that are blissfully unaware, they have not to worry about worrying. it all swings back to the time when we all swung from the trees as early primates. tribal rhythms and ritual killings. everything is eventually related to the big bang, nothing stands alone thus no single person can not affect the wide scheme of progression. we are actively screwing it all up. if you can accept this as a semi-truth then the stv culture which we have all been assaulted with for the last eight (ate) years has not totally turned your mind into a swelling mound of jello. then you are on your way to becoming one of us, the ones who are actively producing. consumption is inevitable, so we may as well make it as intolerable as possible. this is how I think of what we have done to ourselves. passive = active. it all relates. it is all equal. my whole purpose is to confuse and to create chaos through the systematic overthrowing and undermining of the economic superstructure which we call punk. turn on the vcr and sit back and watch a bit of the past. or go out and destroy a few preconceptions. piss off as many assholes as you can. there are enough out there. love is the punkest you can get. violence is what they are, it is the easy way to destroy. what is better than to destroy a thought? change a perspective? thoughts. none of them are right none of them are wrong, do what you want just don't affect me. there are regulations within the chaos, the beauty of the mirror shattering captured on film. always it will break the same way, watch it over and over, never will it change, you have to go out and break another mirror to see if it is different. just don't affect me. you can't effectively destroy if you are unaware of the destruction. violence is a cycle that will only bring about easy destruction. I despise what is simple, tried and true. think over those words, tried and true. disgusting. hey the past is the past, they gotten beyond now its time for you to too. stop trying to please and worry. do for yourself. follow what is in that beating pumping organ encased in your rib cage. listen to the babble of your mind. noise translates well if one is open to that said noise. bombard us with what is hidden, for that will destroy us. I want so badly to once again face the agony of birth, my own and yours. we need to pick it

up and paint it another color. fresh for 90, sucker. pumping the hardcore truth into the vein of reality. think over those words, whose vein and what truth? someone else's from a long time past, has it been tried? has it been proven true? can I be the catalyst?



Went down to Coventry to hear Flynn play open mike night at the Arabica Coffee Emporium. I arrived and suffered a small bit of deja vu from past years spent in that godforsaken courtyard. I spied a number of familiar faces and had minor interchanges with a handful of those drifting souls. For security, or convenience, or both, I had brought my backpack, containing: 1. My wool hat ("I love that hat" -Brooke) 2. 60' 7's for possible sale to the expected, but absent, hardcore consumers that I thought would be littering the area with various stages between naivete and jaded apathy 3. A clipboard with blank sheets of paper; I thought I could make some illustrations for the (then embryonic) next issue of my beloved fanzine. After drifting for a while, I made my way to an empty table inside the pungent coffee house and at once removed my amateur drawing pad. As I lay down my first lines, the fiery-haired Mr. Cohen settled himself behind the microphone and between two rather large amplifiers. He then went on to play basically what I expected: some pleasant acoustic music. Later, I shook his hand and told him that it was good. I drew my trademark

manic depressive characters as our naturalist carrotheaded friend strummed my brain into calmness. As quickly as he had started, though, he ended. I, held by the inertia of satisfaction (I drew more than I expected myself to) did not move, and was thus present to hear the announcement of the next partaker of openness, "a poet."

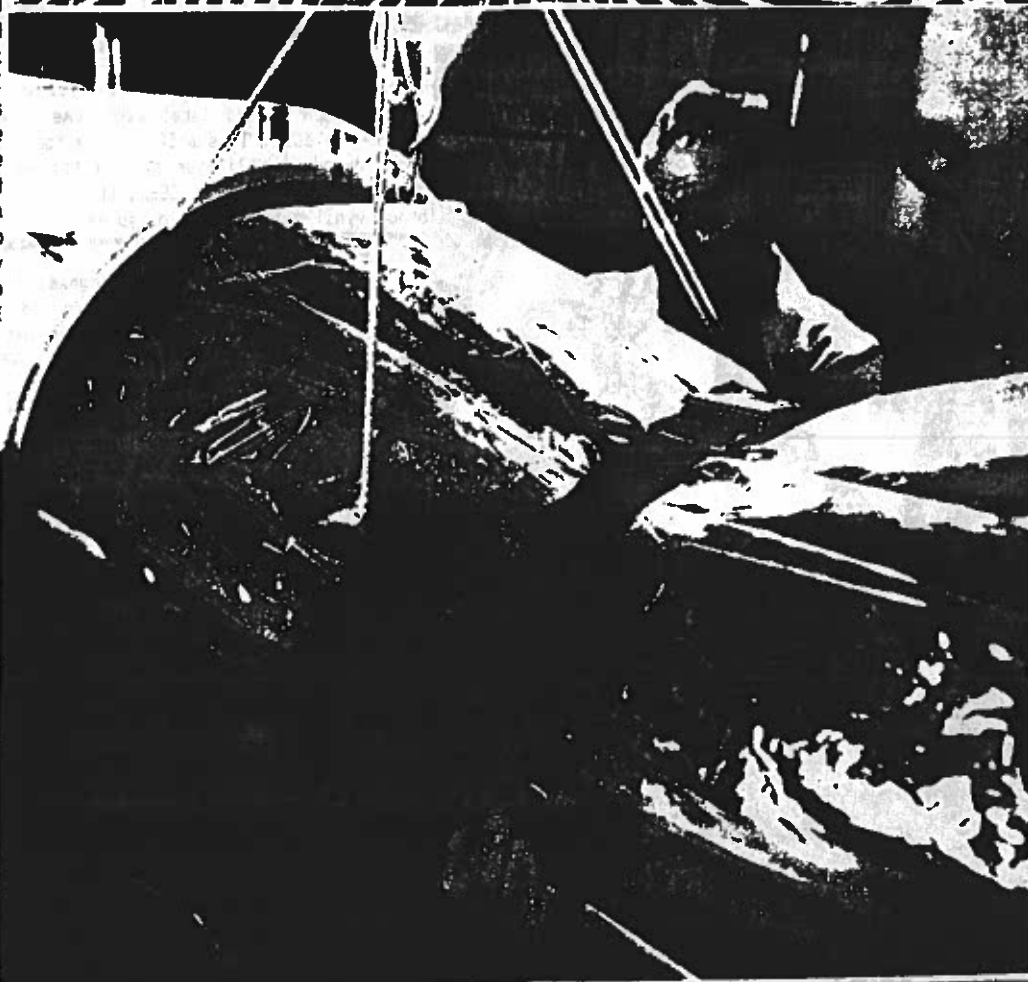
Mystified I was, by this turn of events. I didn't know that poets could play (so to speak) open mike night. Filled with curiosity, I sat tight and was attentive. A young woman stepped up to the mike, corrected the announcer as to her name, and proceeded to explain that she had written the poem that she was about to read "in a graveyard." I listened closely, but couldn't hear her as well as the previous act - maybe her voice wasn't loud enough to compete with the hustle and bustle of the Colombian crop outlet and home of a counterculture that was Arabica that and every night. Maybe I was trying to hear every word of her performance - strictly concentrating as opposed to leaving Flynn in my background. She only read one poem (I expected more) and then resumed her seat. I

considered going to talk to her about being a poet, etc., but that never solidified. Another guitar wielding gentleman presented himself and began his songs, but it was time for me to move on.

Cornered I was, once I ended the small talk with the folks well known to me and stepped out into the (once often tread upon by me) courtyard, by Suzy and Maria who lavished on me all manner of kind words, compliments, praises, and embraces. But it was time to go, so I told them to take care and shot (albeit slowly) down the street. My destination was, naturally enough, the Brethren Pad, or, I suppose, Pimp HQ now. I was let in by Head Bass Pimp Schneider who, along with his cuddly friend Jennifer (she of the interesting facial expressions) and Dave F. made up my company for the rest of the evening. We sat in the messy living room, among the glossy posters of many a pimpin' musician, and Dave S. and Jennifer quietly listened to Dave F. and I talk at length about basically everything on our minds.

COVO.  
by alex. YEAT.

Mostly our apathetic friend Coleman and his newfound liking for the despicable, lecherous Andrew Dice Clay.) I took great delight in using long, vastly descriptive sentences like those employed here to amuse the sometimes captive couple and cause racuous laughter in my blonde buddy Dave. Yes, it was fun, got a little nervous driving home, but it passed, yes.



YOU HAVE OFFENDED  
THEIR GOD AND THIS  
IS YOUR PUNISHMENT!

AND  
THE  
CURE?

# MUSIC REVIEWS

EVERY SINGLE GODFORSAKEN REVIEW BY ALEX.

A NOTE TO PEOPLE WHO DON'T SEND AWAY FOR THINGS (regardless of whether you're a newcomer who has never done it before or a jaded oldtimer who stopped): Start writing to these addresses (again, if applicable)! I print them for a reason! It's cheaper than record stores, there's more variety, and no, you don't usually get ripped off. Almost every address printed here, I've written to myself. Get off your ass and start writing to these bands, especially ones with demos or their first 7" out; they need your support!

## PLEASANT VALLEY CHILDREN - "What The World Needs Now" 7"

(w.o.w., 50 Ronald Rd. Newport, Gwent, NP9 7GF, Wales, UK)

Now this is negative. A depressing record that nonetheless has sharp music and nice spine-tingling evil vocals. The theme here is insanity, depression, suicide, that sort of thing. The lyrics to "Aohrodite's Magic Wheel" are very good. The rest are scary. I guess they used to be a jazz band, so imagine a more jazzy DOOM. No, no, no, not really. I don't know why I said that. There's a guy on the cover about to put a bullet through his head. There's a centerfold of a nice suburban family, complete with boy and girl, all strung up on nooses and sailing demonically. (So this is like Chuck Manson dancing with David at kinkos, huh? - John.) It would be fun if they slipped this onto the turntable at your local dance club. It's so evil, it makes me wane inside.

The pure positive worlds  
of Spirit

Soul

Ethereal (Unconscious)

Mental (Mind)

Causal (Memory)

Astral (Emotion)

Physical

Body

## V/A - "Wedge" 7"

(Simple Machines, 3150 N. Eighth St., Arlington, VA, 22201)

A new record label with some funky ideas (see their info sheet) puts out their premier release. It's a DC compilation with 4 relatively unheard of bands. All definitely tend towards the lighter side of things, but are not "pop", like that Flipside dip said. HATED, LUNGFISH, EDELS, GEEK, all worthwhile lyrics and music. They all have or will have other vinyl out. Yeah kid, go get it.

## LAST OPTION - "Burning" lp

(In your face, po box 203, Nottingham, NG1 3RF, England)

Simply put, a classic hardcore album. LAST OPTION have intelligence, commitment, and awareness - and it all comes across with power. Their lyrics are well thought out and speak volumes. Musically, the VERBAL ASSAULT comparison is relevant, especially in some of the guitar work, although I would say it is more along the lines of their "Overtime" 7" with a lot of polish and newfound talent thrown in. If it sounds a little outdated, its release was very delayed; a domestic one is planned soon. Strongly recommended.

## GO! - "Your Power Means Nothing" 7"

(Kingfish, 3709 Hempstead Tpke, Suite #108, Levittown, NY, 11756)

On their second 7", GO! basically keep doing the same thing that they started doing on their first. Straightforward, simple, catchy thrash, with a nod to a few older NY bands. Lots of short songs, as well as a couple of longer compositions. Overall, I like it, and so will those who enjoyed the first 7". The lyrics are a little more abstract, but follow the basic progressive intent that this band supports...something to be happy about regardless of the music.

## 7 INCH BOOTS - "Tamped Concrete" 7"

(Snoop, Amgeierberg 17, 3153 Lahstedt, W Germany)

Another member of the American hardcore-inspired European scene unleashes their debut 7", putting the majority of the bands in the former genre to shame. Side one consists of two slow, heavy songs. The first one starts out sounding like RAM DEAL and, in the middle, breaks into "Staying Alive." Side two has three quicker-paced ones as well as a more experimental instrumental. Excellent lyrics abound, tackling topics such as sexism and environmentalism. The KISS influence is also obvious - what a combo!!



# NEANTERTIAL - "Fighting Music" 7"

(slap a ham, po box 843, sf, ca, 94101)

Applly titled, this ear-pain seeker's dream comes to us courtesy of members of INFEST and the godlike PHC (r.i.p.) and the ever expanding Slap A Ham Records. 5 songs of gut-wrenching hardcore, painfully minimalist. Sounds like these fellers took the music their bands made and blended it with some recent Earache releases. I think side 1 was recorded for that New Beginning comp that never came out, so they did 3 more songs and released it like this. Anyway, I want more! (This label has also repressed the hard-to-find STICKY "Cuddle" 7")

# FORCE FED - "Claustrophobia" lp

(in your face, po box 203, nottingham, ngl 3-rf, england)

In your face seems to be the U.K. label to watch lately, so when this release was announced, I made a mental note to go find it. Yeah, it's an import and it's kind of expensive, but hey! it's just overseas shipping charges that you're paying those extra bucks for. It's not like you're being ripped off. Anyway, what made this record so tempting is 1. the fact that Kalv, ex-HERESTY, is in it, and 2. the ad copy read "a sound like old BAD BRAINS/BLAST," which made it sound quite good. Well, Kalv is in it, he plays bass. I see no B.B. influence. Old BLAST possibly. It has that "Power Of Expression" grungy sound, with gruff vocals sometimes turning into twisted screaming or moaning. Often it gets that HERESTY/RIPCORD 'speediness'. Lyrics are in a classic individualistic vein, dealing with greed, conformity, etc. They are all well written and not generic in the least bit. Yes, I like it, except for the cover (Pudding!).

# JAMBREAKER - "Unfun" lp

(shredder, 181 shipley st, sf, ca 94107)

After two notable 7"s, JAMBREAKER prove their staying power and consistency with a flawless full-length release. Yes, it's melodic, and if you want to level a label of "emo," I won't stop you. But to all the purists of "hard" core, they say: "Sorry we aren't hard enough to piss your parents off/Hatred's not our policy, we tried that game and lost," and "You don't like the way we sound/we don't like the way you hear." Listen! This band has lyrics that are just as good as "harder" political bands, music that is just as good as commercial "popcore" bands, and they're on an independent label that has compromised nothing. Support them, one and all. (When they were going to form this band, they had a "weirdest last name" contest, and these three dudes won. Ha!)

# FARTZ - "You, We See You Crawling" lp

(empty recs., po box 12034, seattle, wa, 98102)

An old band - these are recordings from 81/82, just released by the eclectic Empty Records label. This ten-song lp consists of about 2/3 studio stuff and about 1/3 bad quality practice recordings. It's classic thrashy hardcore with DISCHARGE and other early punk influences. Probably the best part of this are Blaine's vocals, this being the famed ACCUSED bloodspitter. An early version of "Buried Alive" is even included, and it's the record's best song. Absolutely no lyric sheet or info, you have to send a SASE to find out the price of a booklet! That's lame! Better than its name made it out to be, anyway...

# Umlauts

# Umlauts

# Umlauts

# Umlauts

# Umlauts

# SLUDGEWORTH - 7"

(roadkill, po box 477175, chicago, il, 60647)

A 4-song debut signals the appearance of another cool CRIMPSPRINE-inspired band. They'll probably get mad at the comparison, but that's really what it sounds like. Nice packaging, but why no lyrics? Lots of tattoos. Oh - and they shouldn't say "ex-SCREECHING WEASEL" in the ads, this is a lot better than that. Purdy goooooo.

# NEON CHRIST - double 7"

(4-king, 641 e. morningside, atlanta, ga, 30324)

Every once in a while, fans of old hardcore get a treat like this. One 7" is a rerelease of the first NEON CHRIST ep, and the second is an unreleased ep, kept under wraps until now. One of the songs on the second 7" is "Ashes To Ashes", which appeared on R Radical's P.E.A.C.E. comp. If you've ever heard that record, you know it blows away the first 7"; and likewise, with these records the previously unreleased one is by far the better. It improves on the old ineffective punk approach, making them a powerful hardcore outfit. All in all, it's definitely worth it; I just wish there was a lyric sheet.

# FACE VALUE - "Coming of Age" 7"

(conversion records, 26861 trabuco rd, suite E-143, mission viejo, ca 92691)

Only months after their demo, Clevo's spirited FACE VALUE serve up a six song 7" featuring their "rockin' hardcore" style. People can crack all they want on this band, but I think they're doing a good job, and honestly, the only thing I don't like are the solos. But what do I know about that, after all, I like NAPALM DEATH...

# LIBIDO 8017/INSPECTOR 12 split 7"

(family fest, po box 5366, charlotte, NC, 28225-5366)

LIBIDO 8017- apparently were supposed to do new studio tracks, but supplied two live previously- released ones instead. O.K., but they sound exactly like the original versions, poppy punk with quirky vocals. INSPECTOR 12- One boring melodic song, one ROLLING STONES cover, laughable at best. Nice record to have if you're into the bands, I guess.

# NAUSEA - "Extinction" lp (Finally!)

(profane existence, po box 8722, minneapolis, mn, 55408)

Every plebian within earshot has heard me blabbering about this band, so it's no surprise that I got their lp. While I find it subdued at times (not as manic as previous comp tracks), it still does excellent justice to the tradition of peace- punk bands like Discharge and Crucifix. They retain enough originality to delve into industrial ("Void") and reggae ("Sacrifice"), which is not just a reggae song for its own sake, but has a message about the murder of Peter Tosh) styles. Al sings more than Amy, but both do good jobs, even if the former sounds sorta bored sometimes. Impressive packaging consisting of a gatefold cover (with probably the best artwork of any record I've bought in the last couple of years), a poster and an illustrated lyric sheet. Speaking of lyrics, they are, as expected, near perfect in every sense. There is also a short piece outlining their feelings on the music industry (just guess). Very recommended, unless you're only in it for the music.

# Umlauts

**ECONOCHRIST - "Ruinution" lp**

(very small records, pobox 8223, emeryville, ca, 94662)

This release reminds me, in a way, of Lookout's release of the second NEUROSIS lp; a normally silly label gets serious and puts out a full length lp by a political band. It is, in any case, an excellent effort in all senses, from the fantastic and gripping cover artwork to the on target lyrics and strong, innovative music. Lyrically, ECONOCHRIST are not content just to state problems but rather they examine them insightfully, making their lyric sheet a good read. It really has its own sound, and while some might call it repetitive, I just groove with it.

**VOICEBOX - "Silence Lies" 7"**

(work-shed records, no mailorder, sen-f.)

Old money (ex-you also know what). Mr. O'M. sings, does he? No, really, he does a good job, managing to keep his normal righteous tone while also making the extra strain and harmonizing. His lyrics are, as always, intelligent and potent. Mr. Treese, as expected, just wails and wails on that glitter, sometimes reminding us of THAT BAND THAT HE WAS IN. Two songs, quality stuff, although I have to point out that, while it may be more "accessible," it is still on a small label and will never be heard be mall rats.

**KEEP IN MIND - "Downstairs" 7"**

(doughtnut crew, 627 s. oswego ct, aurora, co, 80012)

This band sounds immensely like "VERBAL ASSAULT," so much that it's hard to listen to the record without having visions of "Trial." Lyrics are okay, a little vague. Decent release.

**BREAKDOWN - "The '87 Demo" 7"**

(blackout records, pobox 544, yonkers, ny, 10710)

It's just that; the much copied demo, about half of it, with a dumb selection of songs: why "Sick People" again when it was on the Revelation comp? And why "Pipe Dream"? It's very hokey! Meanwhile, one of their best songs, "Life of Bullshit" is ignored. One can only hope that future releases will include it. Otherwise, it's BREAKDOWN, who seem to be the definition, if not the epitome, of NYC moshcore. Lyrics are autothheaded, dealing with the specifics of social mammals' self-defense tactics. I can't identify.

**CITIZEN'S ARREST - "A Light in the Darkness" 7"**

(see ad in this here issue)

NYC's equivalent of a paper cut shower completely outdid their demo on this six songer. I don't know what more you can ask from a band's first 7" - great cover artwork, cool pictures, and well written lyrics. (Dealing with dumb, clueless anarchists, police brutality, the scourge of racism, and even a "death song.") Musically, it's blazing multi-influenced hardcore with a different singer than on the demo. He sounds like NEGATIVE FX-era Choke, only with more variety. Brutal but not without subtlety - of course you should get it.

**SHUDDER TO THINK - "Ten Spot" lp and "Medusa" 7"**

(dischord and moss 45)

Combining even more influences than their first lp, SHUDDER TO THINK turn out another brain twisting release. Whining, inquiring, moaning, and yes, even singing, vocals that keep your attention, with hypnotic, poetic lyrics. A beautiful full color cover. The music? fuck, I can't explain it...just get it. Trust me. (7" contains "Vacation Brain" off of the lp and an unreleased tune, "Boys Don't Mind Noise," it's on a UK label.)

**ASPIRIN FEAST - demo**

(pobox 95492, seattle, wa, 98145-2492)

From a town known for other things comes this back to basics hardcore thrash band. This is the good old speed-o-rasa, as irresistible now as it was when all my old favorites played it. What you get here are eight charming compositions dealing with topics that are your favorites as well as mine: war, racism, perverted greedy fuckers, and the environment. Also, there's a nice rockin number with hokey vocals. Write these folks they must be lonely (and maybe they'll send you mixed nuts too!)

**FILTH - "Live the Chaos" 7"**

(lookout, pobox 1000, laytonville, ca, 95454)

Pretty painful for a Lookout release. FILTH play loud, scathing punk/hardcore. The central part of the record is the singer, who has an excellent voice - angry, obnoxious. Good lyrics on topics such as love, sellouts, and (I think) environmentalism. I like the cover, but Lookout's packaging is getting lame, what's up?

**SAM BLACK CHURCH - "Jet Metal" demo**

(4 blacks to b. crandall, 1082 com. ave. #304, boston, ma. 02215)

Oh boy - here is something extraordinarily original and devastatingly powerful, too. Boston's SAM BLACK CHURCH will make you feel like you did when you heard your first BAD BRAINS record ever. They've got a multitude of good points - catchy slow parts, a la old CRO-MAGS, etc., maniacally fast parts that outdo most grindcore bands, and a singer that makes H.R. look like a goldfish in a piranha tank. I AM NOT KIDDING. This rules. It's coming out as a 7" soon, so you can pick your format. That's your only choice - you must buy it.



NO  
EXIT

ALSO REALLY WORTH GETTING are the JAMBOX 7" and NEUROSIS live 7", but both are only 1000 pressed each, so they'll be sold out by the time you read this. If you have the chance, though, pick either one up; each rocks in its own way....

**MEATFLY - 12"**

(in your face, pobox 203, nottingham, ngl 3-rf, england)

Another ex-HERESY band, another In Your Face release, another great record. This puppy sounds a lot like HERESY's "Whose Generation" 7". Manic, changing pace often, lots of little quirks. Cool, odd lyrics tending towards personal topics. It seems that these folks missed HERESY...I'm not complaining. New 7" out on another U.K. label soon.

**AMBERA MEN - 7"**

(whirling dervish, pobox 822, pleasanton, ca, 94566)

Well, this is interesting. Rather than throw together a list of bands that, combined, might yield the sound of this, I'll say: it's nuts. It's funky, it's unpredictable. It has no lyrics written down because the guy "eats them up" as he goes along. Four songs - "Rub the Buddha" being the best. Goes all over the place and comes back unscathed. Not for the closed minded.



**SUBVERSE - "Give Jesus Back To The Martians" 7"**

(loony tunes, top flat, 23 the escapade, scarborough, N. Yorks, T011 240, U.K.)

Even though the cover of this seven inch didn't look very "hardcore," I snapped it right up, because I remember Canada's SUBVERSE doing a split lp with my fave DESECRATION, and well, I knew it was gonna be good. This six song seven inch was recorded in June eighty-nine, but I hadn't seen or heard of it until now. Yes, it's fast punk thrash. It's got a couple of un-annoying guitar leads, and really good lyrics (esp. "A Light Breaks Through"). Nice fold out cover and neat artwork. Bye-bye.

**CHRIST ON A CRUTCH - "Kill William Bennett" 7"**

(black label, 1506 e. olive way, seattle, wa, 98122)

This 2 song single is COAC's newest release. It's kind of hokey to do a 2 song 7", especially when neither song is that long. On one side is a slower, more sing-songy version of "Food For Thought." This song was done much better on their "Spread Your Filth" lp. The urban frustration lyrics still rule, though. The other side is what makes this record worth owning. "You Crack Me Up," their crunching anthem to the U.S. "drug war" is really good, lyrically as well as musically; probably their best song ever. New material and tour by the time you read this, keep those eyes peeled...

**LOVE CAMP 7 - 12"**

(bowling records, 206 e. 9th st, ny, ny)

The BEATLES sipping coffee mocs with the VELVET UNDERGROUND at a 24 hour 7-Eleven around four in the morning. DEAD MILKMEN riding tricycles with the guys in LOVE AND ROCKETS down an already danced over street in the seedy sections of the New York club scene. Says in the press packet that, well, this garbage is "inspired high-pop arabesques in the Chilton/XTC/dBs tradition to art garage rave-ups a la Minutemen, while the lyrics evoke a kind of West Coast surrealism dipped in Lower-East-Side squalor." Yeah, and to quote my idol Dangerouse (the cartoon, not the band) "If you believe that, you'll believe anything." Godawful, terrible regurgitated vomit - only skims the surface of this slime. (special review by John Piche')

**BENT - demo**

(see ad not far away)

Almost 60 minutes of good quality material from this new NY state band. very good effort - each song is well crafted and varied. The guitar goes around the block a couple times, but it's just trying to keep up with the drums. (Love that cow bell!) And the only thing the vocalist can do is sing, moan, and scream to keep up. (Sorry Bass, can't think of anything cute for you!) Lyrics show awareness of a variety of problems as well as a nice poetic sensibility. It's slices. It dices. It will entertain and inform you for hour and days to come. Nice packaging, by the way - stickers, fold out tape cover, lyric sheet, etc.

**RISE ABOVE - 7"**

(distr. by overkill see ad)

STRAIGHT-EDGE BAND. They might as well have written it on the front cover. I'll say this: generic European SE is less annoying than generic US SE. It's pretty nerdy, with pictures of all their hands, with X's, holding their instruments. The influences are obvious, 7 Seconds, YOT. Also cheezy due to hole in center and ugly sign on back. It's alright, I can live with it I guess. (Ps. Name dropping is very nerdy, guys, please.)

**FAP DRY - "Story of Life" 7"**

(10104 donegal ct, potomac md, 20854)

This is a "new school" D.C. straight-edge band. Four songs of pretty standard hardcore with emo/whiny vocals. The lyrics are, well, emo. I really can't get into them, but that's not to say they're dumb. Nice fold out cover with pictures of the band (guitarist has big lamb-chops, and teh drummer is making a funny face). The slow parts are the best; it's okay but nothing new.

**LIBIDO BOYZ - "Childhood Memories" 7"**

(red decbel, 2541 nicole ave. south, minneapolis, mn, 55404)

This three song seven inch from the prolific (no humor intended) LIBIDO BOYZ consists of one studio song, the title track, and two lp songs performed live. "Childhood Memories" is a catchy song (which does not sound like SNFU) about child abuse. Live songs are sharp and to the point. Neat.

**CRAMPAPPY - 12"**

(blackout records, no mailorder, scoundrel)

After all the talk of "metal and funk," I was expecting some awful CHILI PEPPERS rip-off. Nope. Six songs that, as hard as they may try, end up being nice and mellow. I guess the best analogy is to say that if PRONG hadn't gone commercial cheezy thrash metal, they might have ended up like this. Hardcore enough to keep your interest, and lots of twists to make sure it's not moshable. No lyrics, nice cover, gratuitous pictures. Approach with caution.

**TIT WRENCH - "Go back to Europe" 7"**

(vinyl communications, po box 8623, chula vista, ca, 92012)

Bob Barley of Vinyl C. finally appears on one of his own releases. The theme is media b.s. about illegal aliens/racism in general, and it is well covered, each song of three taking a specific topic. Musically, it's a hardcore version of stuff like PAILHEAD/MINISTRY (you know, electronic beats, samples, etc.) but with a nice crunching guitar all the way through. "Play at Either 33 or 45 rpm" - worth looking into.

**REALITY CONTROL - demo**  
(11 Itchfield lane, s.b., ca 93109)

I was really impressed by this band's lyrics and music on the HIPPIZMOE double comp, so I wrote them for a demo. It's more of that catchy, spastic, non-heavy thrash, very humable. The vocals are young and have that early 7 SECONDS "nice guy" sound to them. I haven't received the lyric book yet, but I would wager that they're intelligent. What I can pick up, anyway. It's cheep, and it's not like most of the crap in the stores, so write 'em and get it.

**UNITED MUTATION - "Freaks Out" lp**  
(bsi, pobox 346, dum loring, va, 22027)

This band has been around since '82, but I just got hip to them. They're from D.C., and most of this record (a compilation of tracks from '82-'86) is that old D.C. punk with the singer that belongs in a modern death metal band. Nice grindy voice, but not pretentious. Weird lyrics, weird cover, you know I love it. There's a "dance song," a song with a sax, and a DOORS rip off. You can't beat it.

po box 10552, calder sq., state college, pa, 16805)

Oh yeah - heavy and intricate two songs here. It's damn good - somewhere in between HAYWIRE and the MELVINS. No lyrics, but the songs have nice ROLLING BAND style titles: "Don't Like" and "Everything is Nothing." What else is there? Great artwork. Get it, if there's no more sit tight and wait for it to come out.

RESOLUTION - demo  
(overkill records see ad)

Great sounding, and, alas, short demo from Seattle's RESOLUTION (which has at least a singer if not more in common with BROTHERHOOD). There's three "real" songs and two silly ones, one a cover of J. KENYON's "Purple Haze" (must be the third I've heard this month). The serious songs are original and creative, expanding on the already un-generic BROTHERHOOD sound. Lyric-wise, co-operation and individuality are stressed, with "I seek a solution" being the stand out. Philo.

ACCUSED - "Hymns For the Deranged" lp

(empty records, po box 12034, seattle wa, 98102)

This release seems kinda "filler" - in between full-length lps. Yes, it's eight songs, but four are live oddities from older days, and the studio side features the already released "Brutality and Corruption" plus three new taste bud temptations. Let it not seem as though I'm putting this down (even if there is no lyric sheet) because, say all you want about CombatCore, the ACCUSED were and still are the best at what they do. Ripping thrash, seizure causing (or caused?) vocals, lotsa creativity. Get it and wait...

AMENITY - "This Is Our Struggle" 7"

(vinyl communications, po box 8623, chula vista, ca, 92012)

All around excellent effort here. AMENITY has matured and improved since their first 7". Gone is the 1-2, 1-2 thrash, replaced by a more melodic, but still forceful and distortion-laden sound. The singer does a good job with vocals that are not quite gruff, not quite soft, but decidedly honest. Lyrics are well written, and deal with issues like racism and conformity in general terms. The cover

has great artwork, and is even printed on nice, thick, textured cardboard. 3 songs and a neat "mix" incorporating voice samples. Definitely in the vanguard of new, creative hardcore.

LOSERS - "Out Out the Heart" lp

(takeover records, po box 40116, st. paul, mn, 55104)

Bill sent us this tape, cause they could not afford to send us a record. Money fucking sucks my dick, I wish I had money that would suck my dick. That way I could cut out my zine. The tape, well, Alex thought it was good. He said, "It sounds like RITES OF SPRING, kinda. Very emotional and in your face. It has many different styles of punk and hardcore, even an acoustic song. They were good live. That's it." I haven't had a chance to listen to it, but if Alex likes it, it should prove to be somewhat palatable. Support the band, the label, and my buddie Bill. (Special "last review before we figure out how the hell we're going to get this printed" review by John and Alex.)

FILE - 7"

(lookout, po box 1000, laytonville, ca, 95454)

Band, you can recognize that John Yates style in a second! Seriously, this record is pretty neat, and the outside and inside cover layout by Mr. Yates is just a part of that. The theme here seems to be energy, as reflected in the band's name and lyrics. Lyrically, the bad seems to be very FLUENT influenced (I can't say), and even in the music a little. Otherwise, it's very much good old Lookout noise: catchy, mid tempo, melodic punk, and those choruses...it's good, but I'd like to hear more before I can really make up my mind.

FIFTEEN - 7"

(lookout, po box 1000, laytonville, ca, 95454)

This record is part of Lookout's newest crop (growing by leaps and bounds.) FIFTEEN I'm almost sure, features Jeff ex-ORIPSPRING on vocals. If it's not him, they must have found his twin brother, or cloned him, or something. The music is definitely along those same lines, mid-tempo "Crunchy but friendly" punk with rough, melodic vocals. Sometimes, however, it is a little more sing-songy and annoying. The lyrics are all lovey dovey type stuff; luckily, the booklet explains that they understand that there's more to life...

ASIN GARDEN - "Under Towers" lp

Well, it had to happen. After slowly getting into more melodic and rock-oriented hardcore, (YES, I MEAN YES), this sort of "alternative" music would once again become palatable. I say once again because I would have really been into this right before I got into hardcore. For a couple of years, I would have rejected it, and now I guess I'm more open minded; I am ready to like this, and all-out thrash, and everything in between.

The story behind my acquiring this tape is as follows: John and I wandered down to the Studio - A - Rama, the free WORM show. I was basically there to see KINFEDANCE and check out NAKED RAYGUN. We left after KINFEDANCE played and, when we returned, ASIN GARDEN was just getting on. Their hypnotizing vocalist and propensity to play some catchy, groove oriented music (lacking the blandness that I usually associate with bands of this type) really impressed me. In fact, I was sufficiently interested to go request a cassette for review.

The tape, anyway, is a good representation of the band I saw live. The vocals (female) are mesmerizing, and even if the lyrics are sorta poetic and vague, they're not hard to swallow. The music is mid tempo, subtly rockin' something or other, with a lot of variation from song to song. It's on a label I've never heard of before, but the tape does have one of those ugly UPC bar codes. If you like the stuff that's been coming out of DC lately, you'll dig this. I did, anyway. It's a nice change of pace.



"For it is not the least of its terrors that evil thing is rooted deep in all good; in soil of holy memories it cannot rest." - Dracula by Bram Stoker.

June 18, 1990

I saw Shelter, well at least half their set, in Buffalo yesterday. It was weird though, I gotta tell ya, when the krishnas pulled up in the fucking Willie Nelson Soul Craft Tour Bus, I had to bust out laughing. The whole fuckin tour has been backed by the krishnas + let me tell ya these boys are traveling in style. I guess Ray got sick of going from town to town in a simple van - cause he + the twenty or so other devotees got themselves a slick ass muthafuckin tour bus. I guess it's really nice inside, a couple of friends of mine rode in it, with a refrigerator, toilet + beds. All I saw though was the utter size of that shit. Last time I saw a bus of that size was when the Bad Brains, another band backed by god pulled into town. Then following the fucking bus was a fairly good sized camper - out popped more chanting baldies. They set up shop quickly showing what a great bunch of pale emaciated religious fanatics they really are. They had books, shirts, zines, religious necklaces, + Shelter 7's all for sale, but they were really not as pushy of in my face about it as I thought they would be. Ray kept the between song preachy gibberish short + somewhat sedate. he really didn't convince me that he was convinced of his spiritual convictions. Maybe one to one - or under better sound conditions, for the sound was shit - it is there but it didn't come across on stage as it used to. As I said before I only stayed for half the set, three reasons pop into my head right away; 1. it was incredibly hot in that club, 2. the band sounded like dogshit, 3. the burning incense smelled like dogshit composed of rotting fish. (No joke they had a swinging container + everything!) So I walked outside + got to thinking about religion + hardcore + religious hardcore. I came to the conclusion that I had pre-judged Shelter's

# the Shelter syllabus. by john.

music + message based on my hatred for the Cult of Krishna. That was wrong of me in my free-thinking liberal head. I don't know if religion belongs in hardcore. I don't know if love, hate, violence, politics, or environmental concern belong in hardcore. I thought the hardcore was supposed to be based on personal expression, conviction, + experience, I may not agree - but I really don't think anyone is asking me to.

July 7, 1990

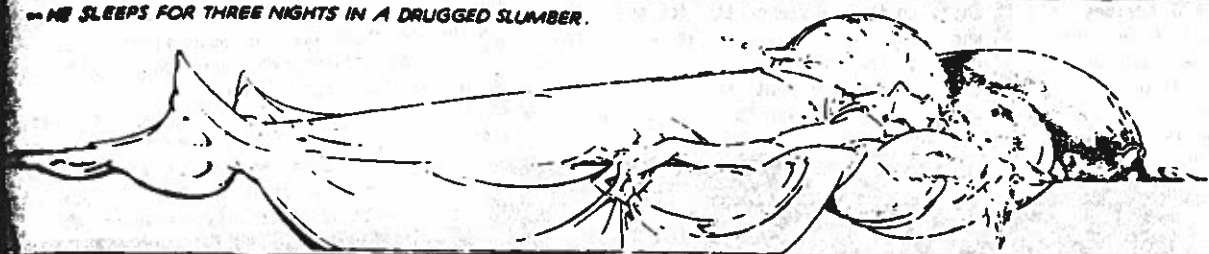
It has been awhile since I wrote that last part about the krishnas. Since then a lot has transpired + a few inaccuracies occur, so instead of tossing the whole bloody mess out the window, I decided to write this bit correcting + abridging. First off, the Willie Nelson Soul Craft Tour Bus, was just too expensive to take on the road, so most of the krishna crew went back to PA with the Soul Craft. Seems the marahreeshe felt that the tour would be too much for most of the devotees, fearing that they would fall, he sent most of them back to the commune. The other thing that I said was that the krishnas were going in style, well, for the most part that's pretty correct. In most towns they stayed at the krishna temple. Once or twice they get stuck sleeping in a park - if at all.

Lastly I would like to clear the air from my muddled head, I spent sometime hanging out with the krishnas while I was out with Quicksand + they are not bad people. They were very polite, soft-spoken, + friendly, the total opposite of what I had thought they would be. No one tried to convert, kidnap me, or even really talk theology with me. They just kinda left me alone, as they did with just about everyone. Sure, if some inquisitive kid came up asking questions or shit like that they would explain whatever the kid asked about, but they were not grabbing kids + forcing discussion. Am I defending the krishnas? No, I am defending the individuals I met. I feel that those people I met on that tour were good people following what they think is the true religion. Who am I to say that they are wrong? That's the primary underlying problem with organized religion, everyone thinks that their religion holds a monopoly on God, the nature of the universe, + truth. No one can

prove or disprove any of that, it all comes down to what you personally believe. Whatever gives you the strength to do what you have to do, is your truth. If it works for you - it may work for me, it may not, but I can't say based on the fact that I can't derive strength from it, it is bad, can I? Can you? Spirituality is a lot like music. We all have our favorite bands, type of music, etc. just like we all have a favorite outlook on God, reality, + life itself. I have spent many hours thinking over this subject of krishnas in hardcore. I stand by those last few lines of what I wrote on June 28. All this whole stinkin mess has done is reaffirm my own deeply held spiritual convictions, which collectively are none of your business. I have found myself just that one step closer to my god(s) + myself.



HE SLEEPS FOR THREE NIGHTS IN A DRUGGED SLUMBER.



I was watching some TV, yeah, again. I've done more of that than I should be doing lately. Nothing was on, of course, no surprise there. The one thing I ended up watching was (ugh) the Arsenio Fucking Hall Show. Why? Well, KRS-ONE was interviewed, and he was the artist I had the most respect for when I used to listen to hip-hop. He, along with Boogie Down Productions, played a new song "Mandela's Not Free." I say played because I saw a bassist and keyboardist, and I assume there was a drummer. The premise of the rap was set out in the chorus, "Mandela's not free (2x), he can't even vote in his own country." True, good point. Towards the end, KRS goes on this tangent about how "Jah is black." Well, so? He's still male, hetero, and eats meat, right? Just kidding, but it really couldn't matter less to me what color "he" might be. There are serious real-world issues, deal with those, don't waste your time and lose credibility by bogging yourself down in that claptrap. KRS also lost credit with me when he said that the undeniably lecherous Donald Trump was to be admired because he had money and got things done, unlike Mayor Koch. "Because," he noted "money gets things done." Oooh yeah. KRS wants to be a billionaire. I'm not impressed. Is he still going to be "Pumping the hardcore truth into the vein of reality," etc.? His point is that money, not politics, is the tool that black liberationists need. Mmm. Dubious. I want to know, what side of the struggle are you going to be on after you make all that money? (It's like "street bands" on major labels.) Power corrupts, ya know? In the famously divisive words of another black liberationist, "If you're not part of the solution, you're part of the problem." (Which I don't agree with, it denies gray areas.) If KRS still believes him when he's rich, it would be hypocritical on his part to just sit on all that dough, only to show off his race in conjunction with it, although just that accomplishment uplifted others. Of course, KRS is a philanthropist, so it is wrong to assume that he would donate some of his riches, or not use it to progressive ends. It's just that, in his last record, he credits himself as a metaphysician, which I thought was pretty pretentious. A high paying (self) pointment, I guess. I just wouldn't think a metaphysician needs that much money. The

length of his art and his message are far more important and real than any strength they could give him. What's he really doing? It looks to me like, "Let's join the race!" And no metaphysician worth his ght in bibles would do that.

Anyway, I really got into the song, which I'm thinking, "Remember, he's on a big el," etc. Yes, he talks to the masses. The "groundness" of his music is in his head, consequently in those of his fans. But is it in the moneybags at Jive/RCA? I doubt it. I hate the middleman, KRS, join the underground. Not on Sick Of It All's lp, you're not getting any better. Mostly though, I think KRS resides in a gray area. He says worthwhile things, initially proving his "knowledge" which he is so much pride in, and then says other things which lose sight of his reputation. For instance? He defended the (fabricated controversy) 2 Live Crew, not on

anti-censorship grounds, but by saying that it's a black businessman who is succeeding, and the government and white populace want to bring him down. (The main rapper in the 2LC also owns the record company the released their lp) That is true - partially. He's not just a nondescript black businessman. He's a rapper - young, obnoxious, extroverted, rude, sexist, a sort of anti-celebrity like Sid



Vicious. I can see why KRS said that - he has tunnel vision. Everything under the sun either works for or against his cause of education and black liberation, sometimes in less direct and more disorganized ways than some people can understand - but like every radical or semi-radical movement, we are either for or against, right? It's that divisive clause again. How did he defend the absolute lack of integrity or responsibility of the 2LC's actions and lyrics? "It's a reflection of America," he explained saugly, "they like sex and violence, and here it is." Later, he gave us his catchy slogan, repeated twice for emphasis: "Welcome to your brainchild." Nah, I'm not sure about that. Yes, it is a cultural mirror, and no, it didn't spring out of nowhere, but dude! You missed the completely evident point that it's the reflection of one subculture - that which consumes the music and attitude, and not that which is trying to ban it, censor it, ignore it, whatever! Middle America can't relate;

they play no part in the subculture that spawns this music. When, for other reasons (danceability - as rap is just a descendant of disco anyway, and the trendy popularity of "light" rap such as MC Hammer or the Fresh Prince) more objectionable hip-hop moves in on their perceived moral boundaries, most disapprove, and some are up in arms. Admittedly, violence and sex are televised daily to this audience, too, (to any poor fuck who turns on a TV) but in a way they're desensitized to watch. When it comes across in a way they're not accustomed to dealing with, it's that aberration that is noticed and persecuted.

## Alex Blabber

Regardless, KRS is doing more for that same rap-consuming subculture than I or anyone I know; so I'm just calling him on conciliatory and half-corrupt remarks that I don't think he needs to be making, even to preserve a spirit of unity. I just hate it when the mass media upholds someone as some kind of progressive idol, who, if he was what they advertise him to be, would have nothing to do with the money-scrouring leeches at MTV, or the Arsenio Hall Show, or any such entertainment medium pretending to have some sort of social conscience or relevance. As I was saying before, though, he's still a gray area. So is anyone who plays into the rat race, even if for a "good reason." Yes, I know that that's a very general statement. Well, I have no litmus test for "selling out," but each case has its own properties, and my problems with him as outlined above are enough to bother me.

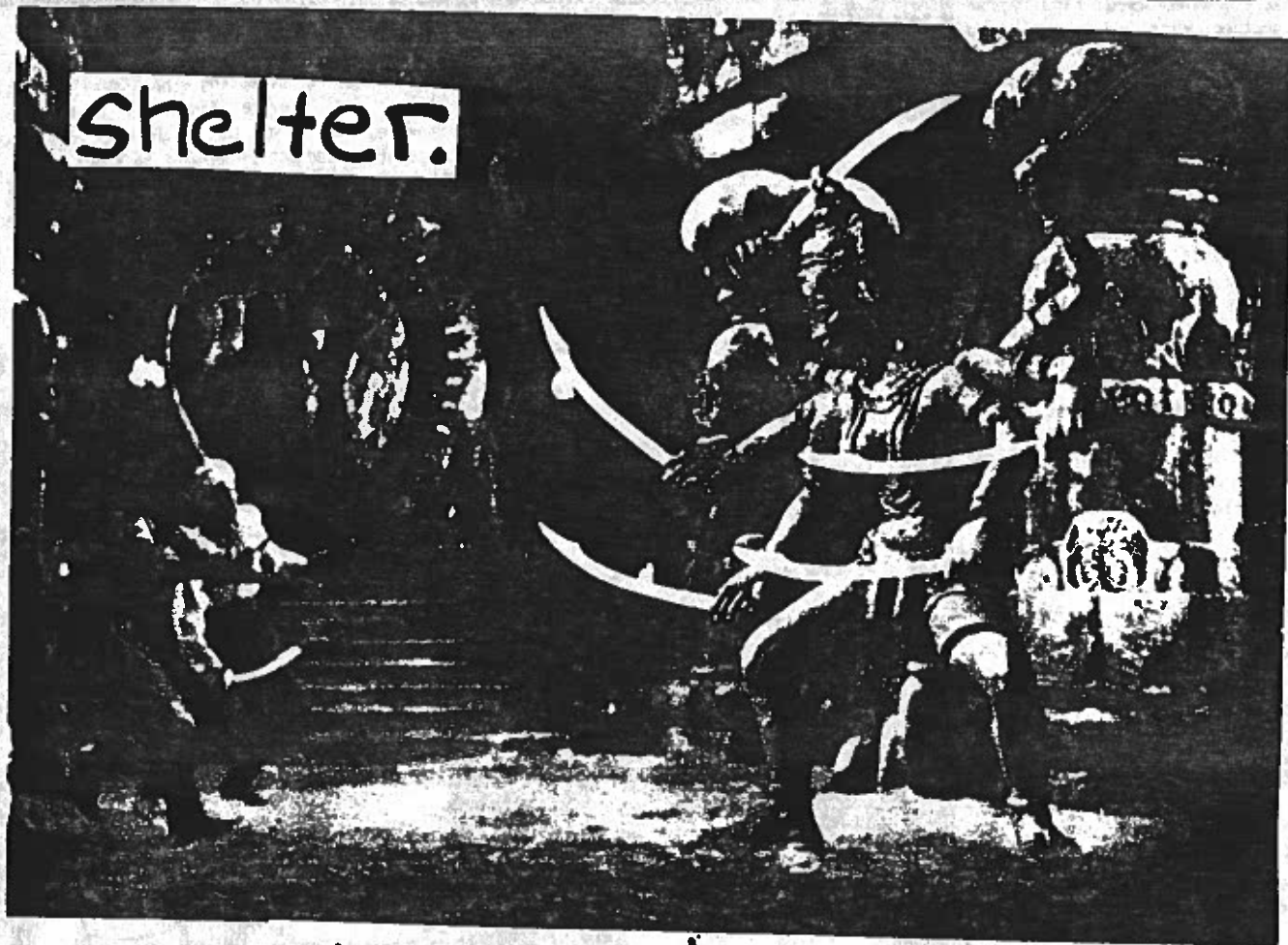
Much along the same lines are my dubious feelings about the Filthy Christians lp I bought today. It's on Earache Records, which as Intense Degree pointed out in their bailout letter (from the label) is just money, money, money now. "Earache Compact Discs, Cassettes, and Records," as they put it (in order). I bought it used for \$3.50, which you can't beat for an import. Well, Filthy Christians have 2 songs criticizing DRI for selling out and being capitalists. That's ironic, considering the latter band's classic compositions "Capitalists Suck" and "Money Stinks." Well, I'm sure the Filthy Christians don't make videos for MTV or demand deli trays on tour, but it's odd to read those lyrics on a record with a UPC bar code in the left hand corner, and put out by a company

that boasts its CD's and fills them with "bonus tracks" to make them "good buys." Not to mention the fact that they now put out stupid death metal records just because it's heavy music. Moral (istic): be careful around those gray areas. Only a self-righteous or very convinced and clear-headed purist would say "Never!" I say, think it through carefully. We all have to make sacrifices, choosing the proverbial lesser of two evils. It's part of the "rigged wheel" that can't roll; our choices are limited by an entire society's weight. It's still possible to keep one's beliefs: watch who you support, in person and with your dollars. Get your priorities in order. Choose carefully, live with your decision, and move the hell on.

● It must be noted that, although I tend to get very sarcastic in this piece, I wholeheartedly support the cause of black liberation through education and activism. It's just that I feel individuals should liberate themselves as such first, and the remaining "identity" questions ought to follow from that. Having a movement with leaders and a hierarchy creates problems, often the same kind of problems that the rest of the world faces. So nothing truly new or revolutionary is created. This is just a disclaimer to avoid misunderstandings. ●



# Shelter.



## INTERVIEW By bakta Mimi.

Mimi : This will be a very relaxed interview.

Ray : Relaxed (laughter).

Mimi : Okay, my first question is, what is your current line-up?

Ray : Well, actually, it's changing after this tour. I could tell you the permanent line-up : Graham on guitar, me singing, and this guy Yaso on bass.

Mimi : What is Shelter's basic philosophy?

Ray : Well, we try to follow the teachings of the Baga da vita which is an ancient epic that took place - well, was recorded five thousand years ago in India.

Mimi : Could you go into more depth? I read that you couldn't eat meat, things like that...

Ray : Well, there's certain regular principles we follow, we don't eat meat, we don't drink, we don't have illicit sex, or take any intoxicants.

Mimi : Communal living, so you live in a commune?

Ray : It's not necessary to live in a commune to be a devotee of god.

Mimi : But do you live in a commune?

Ray : I do, because I like to. Just like you like to study something more intensely, you associate with people who are into that kind of thing. No matter what it is, even if it's a material thing.

Mimi : I can understand that. It's like going to college and majoring in something, right?

Ray : Right.

Mimi : Are the proceeds going to the commune?

Ray : Well, actually, our commune is a bunch of kids in a bus, we're parked over there (points) that big bus. It goes (the proceeds) to support us traveling and printing our books.

Mimi : How do your audiences respond to the "new Ray"?

Ray : Well, I'm really not that much different than the old Ray.

Mimi : But do they react differently? Some of the crowd tonight seems a little cautious.

Ray : Well, actually, I couldn't tell you. Some people are interested, some are turned off. A lot of people are brainwashed into hating religions, a lot of people are brainwashed by propaganda and hate religion.

Mimi : Would you like to say anything that would clear up some of the misconceptions about the krishna religion? It has a kind of bad image, people don't understand it.

Ray : Well, whenever there's something weird of different, like for example, punks, there's always a misconception. I'm sure a lot people drive by this club tonight with misconceptions, "These punks are running into each other and slamming, they all wear leather and probably carry guns." Whenever we look at something from the outside, we might get misled. In order to be honest, in order to be of good judgement, we should really penetrate, find out what the krishna is all about.

Mimi : Who first introduced you to the krishnas? Did you go out and seek them?

Ray : (pause) Well, first of all, "krishna" means "god." So it's our nature, everyone's nature is to look for happiness. Some people try to find...we're all looking for eternal happiness, that's the nature of the soul, the soul is eternally happy, but the material body just gets covered over, so we try to seek out pleasure in matter.

Mimi : That will lead to my next question...

Ray : Wait, just let me finish this, alright? (laughter) Sometimes we get to a point where we lie to ourselves. We say, "Yeah, I'm happy. I don't need anyone to tell me what's right or wrong." So due to this pride, we can never hear. It's like someone trying to instruct us, we're like, "No, I already know this," and if we can't hear... Another time, we get to a point where we'll say, "Yeah, I'll accept some truth but only on my terms."

Mimi : Blind to yourself?

Ray : Yeah, well, they still desire sense gratification but there's people that also desire truth. So sometimes there's people that don't want to necessarily, really dive into religion, but they want religion on their own terms. They want religion to bend to them. Like, you could see, like in certain churches, ya know, for years abortions were illegal, and maybe when they desired to have an abortion, they'd say, let's make our own church. Let's ban that religion. But there are internal religious principles you can't ban. It's not subject to the whims of our

things, so that's another type. Finally, we just get to another point where we realize that, boy, nothing material will ever satisfy the body. It's like, well, there's eating, there's sex. It's more of like a scratching of an itch, never satisfying, just increasing the itch.

Mimi : Well, what does satisfy? According to Krishna?

Ray : What it satisfies? It doesn't satisfy anything. I wouldn't even call it sense-gratification, because it doesn't really much gratify you. Material things give you a pleasure, it's a pleasure that comes + goes. It's not that there isn't any pleasure in the material world, there's pleasure there, but you have to keep searching for it.

Mimi : This really isn't attacking the Krishna religion and I have no argument against what the Krishna's or anyone else believes is the origin of the universe...

Ray : Go for it.

Mimi : Okay, I've heard of a "Krishna evolutionary scale." It goes "man-cow-woman-dog." I want to ask about that, do you as a Krishna...

Ray : That wasn't...

Mimi : What, it's incorrect?

Ray : It's incorrect.

Mimi : What is the attitude toward's woman?

Ray : Well, the name of this (mumbled) is called Equal Vision. It's ultimately whether you're a man or woman, black or white, a tree or a dog. We're all equal spiritual beings. The body is always going through changes. So actually, I mean, if you are really going to accept the philosophy and believe the philosophy, you understand that our spiritual nature is really our eternal nature. Always. When you were a little girl, you had a young body, and then your body changed into a young body, then your body changed into a young woman's body and later you will have an old woman's body. So the body's always changing and dying and creating new matter. But you're remaining the same. So similarly, the next body, in your next life, you will take another body on. So actually, Mimi, let's see... Mimi is an 18-20 year old girl. This is a relative truth. This is true right now, but

it's not an eternal truth. Like, you're not a year old person eternally, but you once are, that's a relative truth. So the body of a Ger Gea in the scriptures deals with the eternal truth. Eternally, you're your spirit's self and that's what you always will be. So, back to being a girl, girl-boy, those are temporary things. I'm no more a boy than you are a boy because it's a temporary thing. Just like these people are in different cars. You can't really identify with those cars because the people aren't the cars. They can get out of those cars and drive different ones tomorrow.

Mimi : So you're saying everyone and everything is on an equal level?

Ray : Yeah, ultimately. Even a tree. A tree is a spiritual being. There's life in a tree. It's growing, it's searching out light, light, and food, but it's in a limited vehicle.

Mimi : Okay.

Ray : Gradually there's different vehicles.

So that man-cow-woman-dog, I don't know who made that up, because you wouldn't find it in any of the DayNa scriptures.

Mimi : I know in HRR, they really focused + attacked on that. I'm glad to hear Shelter doesn't support any discriminatory thing like that.

Ray : Yeah.

Laura : Can I ask a few not serious questions?

Ray + Mimi : Yeah sure.

Laura : First of all, did you observe Earth day?

Ray : Did I observe it? Actually, Earth Day is considered, you might hear of how a cow is considered like a mother? Krishna Consciousness Tradition. You drink milk from the cow, consider the cow as a mother. So the cow is one of the seven mothers. The Mother Earth is one of the seven mothers too. The Earth should be respected.

Laura : Did you do anything special for Earth Day?

Ray : We make everyday Earth Day. We go out and...

Laura : Plant trees!

Ray : Yeah (laughter)!



"You created a god in your own image, + when you found out he was no good you abolished him. It's a quite common form of psychological suicide." - Fifth Business by Robertson Davies.

Laura : Another question, what's your favorite kind of apple?

Ray : (a little taken aback) Kind of apple? I'd say Granny Smith.

Mimi : Last question, I know what you said about everything being equal, on a more superficial level - at this club they say females have no right to be up front. They have to stand in the back.

Ray : Right, I heard that.

Mimi : Well, would you disagree with that?

Ray : They might have some good intentions why they say it, you know? But (pause) hey what is this?

Laura : Grape stuff.

Mimi : No, that's grape flavored drink.

Ray : It may not have a grape in it.

Mimi : Anyway, going back to what you said, about everything being equal...

Ray : If someone wanted to go up front and get into it, I think they should have the right to do it. I don't think they should be

strict with you.

Mimi : Regardless of what or who they are?

Ray : Right. It's like, it's like in this world they're accepting the laws of the state, yet they're imperfect laws. For example, we have the right to open a slaughterhouse but if we want to shoot a dog, that would be considered very improper. When there's imperfect leaders, there's going to be imperfect laws.

Mimi : Would you sign my petition supporting equal rights?

Ray : Sure.

Mimi : Thank you very much for the interview.

Ray : Hari Krishna.



A different body every 8 years...



# P. A. R. A. N. O. I. D

Again your lack of insight befuddles me. You rant and rave that punk is not dead. Fine, if you want to rant and rave and harp on such a worthless minuscule point of weather or not the kid sporting that hefty mohawk and Grass jacket is punk or not, you can continue to partake in that senseless argument. You can continue to play right into their hand. I, rather, will finger the keyboard as suburbia burns, in so many words. Once and for all, since you couldn't figure it out for yourself, I will set the record straight. You may not be ready to hear this, thus your system will reject everything I am about to tell to you as bullshit. In which case you will use your passive aggressive behavior patterns to insult and contradict me again and again. Regardless, old man, I will make some impact. It goes like this....

delusions.

On the pure obvious level - of course Discord and those fools at Mrr will try and con you into believing that punk is not dead! They are in business, making a fair enough profit, selling that idea to you. Flipside is the worst offender of this, they bluntly spell it out on every fuckin page. While Discord and Mrr hide it well, look closely it is transcribed in the respective products. On a somewhat deeper level - both Discord and Mrr have built up reputable reputations. Both have key note persona who are somewhat staples in their so called punk scene. Case in point - Tim Yohannan, Martin Sprouse, Lance Mahn, all hold name recognition as the Mrr "team." All these persons are somewhere idolized by someone within the so called "punk scene." Discord has just as many if not more, for they do own the rights to IAN MACKAYE - virtual punk Jesus or Bono same difference. The tie is binding? Don't you see it? Both these "higher authority" groups need to perpetuate the myth that punk is not dead, so that they can continue to control the income of all these little misdirected rich suburban "punks." Where the money is, there is power. Think of the sheer buying power of all those punked out kiddies. Also just think of the collective will that they control. Fact : Discord has been amassing an armory for over six years now in upper Arlington. Fact : Mrr has been spreading it's tentacles into the political arena for eighty-four big issues and expanding to publishing larger scale publications, thus enabling larger distribution and more exposure. As it now comes into focus, we can see that both these groups plan to utilize their punk pull in an eventual attempt to overthrow and control something. But now I

an  
exercise  
in  
humor.

am jumping ahead of myself...How the cards lay - Discord, first I suppose, part of the Sphere of Discord, founded by Malacypse the Younger, keeper of the Sacred Chao. Discordian theory, I'm sure you know but I will recount how it is maliciously manipulated in this case, strives for total chaos threw bureaucracy and misnomer arguments which are indented to confuse those who have the power to combat them. Discord records, although seemly, a controlled entity within the punk scene, is in total fact a dichotomy. They only put out Washington D.C. bands! But their intention is chaos. They want the public to believe that they put out many different bands, which have different identities, but in truth, all these bands are made up of just a few people. All the Discord bands, too numerous to mention here, are in reality just one big band! So what? Chaos, my friend, chaos. Remember this. Mrr really stands for Mass Reality Re-constructing. They are actually a facet, sub-genre, of the Ur Reality Pirates, who are the archetypical ancient, filthy, dirty, disgusting, hippie-commie revolutionary scum. Mrr's whole purpose is to create controversy and create confusion. They preach that grass-roots political bullshit, but are really controlled and funded by the Dr. Wilhelm Reich Orgone Preservation Society, which really could care no less about the political arena. All this comes together to reveal the true nature of punk. Which is most disturbing. Punk has never existed, it was a fraud to create a new nation-wide sub-culture that would be more violent and seemly more threatening than the failed hippie experiment. And to produce some of the most unskilled and terrible rock n roll ever heard. All this is a controlling maneuver by the Bavarian Elders United in Jehovah's Right Palm, to keep young minds in check. For if these aforementioned youngsters had really invented a movement, it would have destroyed all the BEUJRP had set out do achieve. Punk is a non-existent existence. Believe it. As for those idealistic pilgrims at the Enrthrist Youth Federation, they are nothing more than pawns in the evil hellspann's easter plan. They a dupes in the highest degree. To think in any political mindset or lack thereof is to buy into the World Power Foundation. Politics is nothing more than global masturbation! You can tell them I said so. Restore the Merovingians to the Throne. Octi. Phith. Ty.

the bullshit above may be quoted, misquoted, torn apart, put back together, reprinted in any means necessary as long as there is some mention that John Piche' and J.P. Guscott had something to do with the original construction.

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# THE PIMPS.

Alex: Explain the importance of comedy.

Lee + Dave: (laughter)

Dave: I didn't know it was important at all.

A: Yes, it is!

D: Okay. You're walking down the street, and nine out of ten people you see are really, really dumb, so how do you let them know that they're really dumb? You make fun of them.

A: Good answer. No, I'm serious, it sounds like a very "interview" answer. Goody...I decided to do a rundown of clubs, and you can tell me what you think of them. JB's?

L: Stupid club. No, actually, the guy that was there was cool. The soundboard was a Realistic three-channel thing with a condenser mike in the middle of it. It was terrible, but, nice guy.

A: Euclid Tavern?

D: Aces.

A: Aces, dude! Tacos and chicken wings!

D: Euclid Tavern is pretty fun.

L: Yeah, it is, actually. Except that one soundman is such a knob.

D: And the guy who thinks we should go to West Germany...

L: Yeah, the West Germany guy..."You'll be a star."

A: Flash Gordon's?

D: Yaaaah!

L: Cheesy! Really cheesy. It's like a...it's cheesy.

A: The Phantasy?

L: Nice club, nice setup, idiot soundman.

A: Are there any good sound people in Cleveland?

L: Yeah, but he was asleep that day.

A: Wickliffe Civic Center?

D: Slayer!

L: That was one of our best shows, though!

D: Nonsense.

L: That was the best reaction we ever got out of anybody!

D: Yeah, but it was the last two songs, and they were making fun of us!

L: Don't listen to him, he's negative. I thought it was pretty funny.

A: Dave Fleming's house?

L: Now, there's the place! Tell me that's not hip!

D: It's all right.

L: No, it's great. Accommodations are a plus, dressing rooms...

A: Decor...I guess we should do a nice, gratuitous list of all the musical styles you play, so just rattle them off.

L: Country...

D: Western.

L: Both kinds. And then there's funk, metal, hardcore, reggae, rap...

D: Gospel.

L: Gospel!

A: (laughing) What's the gospel song?

D: You haven't heard it yet.

L: That's "Jesus Saves."

A: Oh.

A CLEVELAND BAND. they  
need no introduction.  
Lee and Dave talked to Alex.  
Stefan slept. Joe was absent.

D: I thought it was "Jesus Needs Money."

L: Whatever, and then there was...what else is there...fusion.

D: Fusion?

L: Yeah, fusion.

D: I guess. Reggae.

L: I said that.

D: Rap.

L: I said that!

D: We're going to invent our own style.

A: 70's wah-wah?

D: Yeah! 70's!

L: 70's wah-wah.

A: And grindcore.

L: And grindcore! Can't forget that Mucus!

A: I guess that's it. That's more than your grandmother, though. (Lee farts, laughter)

Hey. Not cool. Not cool. Unnn.

D: The silence is devastating.

A: I couldn't sleep last night, I just sat up and wrote these. So I have all these questions at the bottom that say, "Recommend a book, you intellectuals!"

L: Read The Stand, it's a beauty. The uncut version.

D: No, read Ayn Rand.

A: Intellectual.

D: I'm intellectual. I have a brain. Unlike some people I know.

A: Aah.

L: Are you going to take that from him, Alex?

A: I thought he was cracking on you.

L: No, he couldn't be.

D: (To Lee) I was cracking on you. And also read the Rush biography.

A: With pictures.

D: Yeah, with pictures. Gratuitous pictures.

A: Okay, very gratuitous. What's the most pimpin' movie you've ever seen?

L: I'm Gonna Git You Sucka. Definitely. Definitely very pimpin'.

D: Shaft.

A: Shaft, definitely...

L: I've never seen Shaft.

A: ...in a class by itself.

L: Actually, I saw a really good one last night again, I've seen it before, twice, it's Satan's Cheerleaders.

D: Oh, I've seen that!

L: Isn't that great?

D: Yeah.

L: That's really good. The janitor is pimpin' as what!

D: You've never seen Eat and Fun, though.

L: I'm going to have to see it.

A: I haven't seen that, either. This should have been the question I asked after the "musical styles" question, but, being the lame interviewer I am, I didn't. Due to all this marvelous variety, and comedy too, what are people's reactions to the band?

D: For the most part, they don't understand it, and come up to us and say, "That was good, but really, really weird. I don't think I understood it."

L: Except for that gut who came up to Stefan and said, "Slayer."

A: That guy was awesome.

L: (To Dave) You didn't hear about that? This guy, that big, fat guy with the tie-dyed Slayer shirt comes up to Stefan and goes, "Aren't you guys going to start learning how to play real thrash?" and Stefan started going off and rambling on about, "Well, what's real thrash?"

A: Yeah, Stefan was like, (imitating him) "Well, we all like thrash, but there's so many other things too..."

L: And the guy just looked at him stupidly, and went, "Slayer."

D: Did he have the hand motion?

A: Yeah, he did.

L: Yaaaaah!

A: Okay, that's cool!

L: A lot of people, actually, get into things like... I don't know, I'd say that there's a good percentage of times where we'll be making fun of people, and they won't understand it. But they'll be getting into it. I bet you at least half the people there (Wickliffe Civic Center) thought... well, no, no one could have thought that "Metal Waffle" was a serious song...but nonetheless...

A: It seems like specific people get into specific parts of it, really, cause I know a



lot of people at the Phantasy got into the rap parts, and then sat through the rest of it.

D: Of course, there's always "Birkenstock," but I don't think we've played in front of an audience of hippies yet.

A: No...I don't think they'd understand.

L: We gotta do that one day.

D: Yeah, open for Groboros.

L: Yeah, as Mucus. We can have an extended blues/Mucus jam.

A: There's only three Mucus songs.

L: No, there's not!

A: Excuse me, there are. There's "Saurf Patties," there's "Birkenstock," and there was another one where you (Lee) go, "Woughwoughwough!" I don't know what that one is.

L: I go "Woughwoughwough!" in all of them!

A: There was one you played between "Saurf Patties" and "Birkenstock."

L: No.

A: Yes!

D: You must have gone through a time warp or something...

A: I guess.

L: No, there's two...two...two Mucus songs. Mucus is, by the way, great.

A: Tell us about Mucus and Bricklayer.

L: (To Dave) You tell them about Bricklayer.

D: Okay. Bricklayer is our response to, say, what's that song? "Metal Inquisition."

L: (Laughs)

is sort of a metal anthem type, but it's fun of metal anthems. Nice breakfast Eat it with orange juice, and a little syrup.

etal Waffle," that is.

there's, of course, "The Road Song," is making fun of all those "Wanted: Jr Alive" or "Every Rose Has Its Thorn"

is a long way from Coventry to the Tavern.

ah.

us?

uuurgh! It's just like...

is to please Coleman.

an! (laughs) It's senseless grindcore.

e real reason is that you're the only n Coleman knows that can play "giddigiddigiddi" (1-2 beat, fast) and like, "Now! Lee can actually do that!"

It's funny as hell. We can't help but < up every time we play something and

one goes "Tough!" right into the phone. Especially him (Dave), he always s.

ay, why your name? Why? why...why the why?

e Pimps?

ause we're pimps.

re pimps.

have to clarify that: we're pimps in , not occupation.

was explaining to someone how, actually, nobably responsible for this, because I ed using the word "pimp," like, "pimp me pimp me that."

at's true. That is true.

, now you're probably going to want a ty or something...

, that'd be big business!

yalty? We've made all of sixty dollars entire career.

used to, I guess I still do, have a of using dumb words,, but that's me and he Pimps. Fave bands/other sources of ation/motivation? Gratuitous name ng, again.

l, me and my old buddy, Frank, were g out the other day, Frank Sinatra that nd we were rattling off a list of ities we like to hang out with at the ource. Shoot a few rounds, or whatever you do in golf...I shot a 38, he shot a

at up! Just shut up! What was the on?

e dropping.

yeah! Rush.

course there's Rush.

nk Zappa, Fishbone.

es Brothers.

and Doug Mackenzie.

person from Flash Gordon's said you're rank Zappa" of the 90s."

t's true! There you go...

! I'm going to start growing a Frank mustache.

need the beard, too. You need him in eatest days, with the beard, mustache, ng curly hair.

did he have a beard?

always had a beard!

not!

not knowin'...

40, no, no..." - Stefan

L: Or my god! You are... Everybody who is reading this interview, go look at any Frank Zappa album before 1983, and you will see that he had a beard. (Lawnmower starts up next door)

A: You gotta speak up even more now, because...

L: We're competing with a lawnmower?

A: Competing with a lawnmower.

L: Lawnmower is a good band.

A: It's a good dance.

L: Yeah, actually...No, I won't get into it.

A: Any other sources of inspiration...stuff that makes you tick?

D: What makes us tick?

A: As John Piche would ask, "What makes you tick, if you don't mind me asking?"

D: Well, let's see. It's a very complex biological process. I don't think I could explain it.

A: So, why does everyone get out their gardening tools the moment we get in your backyard?

L: They want to disrupt...It's a neighborly town.

A: I guess so. Tell me the difference between Brethren and the Pimps.

L: Brethren was metal and took itself seriously.

D: It also had Andy playing guitar.

L: Yeah, and it also didn't have any vocals, really. Well, it had vocals, but we never played out. Brethren was together for about a year and a half and we never played out once.

D: We played the (Shaker) Battle of the Bands.

A: They did a four track demo.

L: We did a sixteen track demo! It cost us a million dollars!

A: Four songs, I meant.

L: We (Pimps) haven't done anything except play out and practice, so there is a difference.

A: Why hacky sack?

L: Huh?

A: Why hacky sack?

L: What do you mean, "Why hacky sack?"

A: Why?

D: What's "why" about it?

L: It's fun.

D: Personal enjoyment. Personal gain.

A: Why Coventry?

L: Why are you asking these questions?



D: What relevance does Coventry have?

L: You mean, why do we live there?



D: 'Cause it was cheap!

A: You wanted to live in a cultural Mecca?

D: Oh yeah, the cultural Mecca!

L: Little Bohemia!

D: Gee! We can walk around and see all the pseudo hippies and pseudo punks hanging out and being obnoxious.

A: Yeah. That's a nice watch you're wearing!

D: Want to buy it?

A: Gosh, no, it's probably hot.

L: Let's ask him questions. Why do you always wear that hat? Do you know how hot it is?

D: Yeah.

A: Haven't you guys figured it out? It's two summers in a row that I've been wearing this!

L: I know, but you still haven't told us!

A: It doesn't make me hot.

L: It doesn't make you hot?

A: Yeah, my head doesn't get hot.

L: Yeah, that's it.

D: He doesn't get bitten by mosquitos, either.

L: You don't?

A: That's right.

L: I don't believe you.

A: My head doesn't get hot, the only thing that gets hot is my legs, and my chest sometimes.

L: You don't get bitten by mosquitos? Never?

A: They come down, and they look at me, and...

L: Are they prejudiced?

A: I don't know.

L: "He's Argentinian, get away from him." Or maybe all mosquitos are Argentinian, and they're waging war against the rest of the world.

A: You guys are wearing the same pants, too, I didn't notice that.

D: Nope, nope, mine have holes in them.

L: Fred's Custom Hole Shop?

D: Yep, this is actually an original.

L: Oh, really?

D: Yeah.

L: Not bad.

D: He was starting the business at the time. Still in debt too.

L: We'd like to personally endorse and advertise Fred's Custom Hole Shop. Good place, you should go there. It's also going to be, one of our albums: Fred's Bitchin Hole Shop.



A: I have more questions. I just have to make them up.

L: Go ahead, take your time. See, the good thing about this interview is that we can be silent for an hour and a half and then everyone else would just read the next line of wisdom that we have to spurt out, and they would think that we were rambling continuously the whole time, and wonder what intellectual geniuses we were.

A: Do you have any message or crusade or THING that you're trying to bring to the people out there?

L: No.

D: Why not?

L: You think of one.

D: Okay, give me a second.

A: "Freedom of exoression?"

D: No. "Rocknroll, man. Have a good time all the time."

A: Party.

L: Party medium.

A: I guess we can always crack on people.

L: Let's crack on people!

D: Okay.

L: Let's crack on Stefan.

D: Alright.

L: Stefan is a nerd, he's not here. He's asleep.

D: Probably. And it's only ten to two.

L: Well, he called me at a quarter to eleven and he's like, "Heiiloooo? What's the deal?" and I said, "I don't know yet." "Are we practicing?" "No." "Are we interviewing?" "I don't know yet. Should I call you when he calls me?" "No, don't worry about it." and that was the extent of Stefan.

A: Okay...

L: Let's rag on someone else. Pick a name, we'll rag on 'em.

A: Coleman.

L: Coleman, weak muthafuka! He has never seen Mucus perform!

D: He also likes Andrew Dice Clay.

L: Now, there is weakness...

D: And "The Humpty Dance."

A: He loves "The Humpty Dance."

L: We gotta do something about his taste in music, too. Remember when we were going to do that band in my attic?

A: Actually, I did the same thing. When he started liking industrial music, I taped radio static and played it for him, I had him going for about five minutes.

L: Did he like it?

A: He was like "Wow. Wow." Like that.

L: I have this terrible blood blister. Do you have a knife?

D: What?

L: A knife!

A: Boy, you guys sure are heavy!

L: Anything with a point...where is it?

D: In the kitchen.

L: Where?

D: On the left, second drawer down. (Lee leaves.)

D: Oh, well...

A: You can crack on Lee now that he left.

D: Lee, what an idiot. He does not know what he's doing. He smokes so much crack, you can just walk up to him and punch him in the nose, and he'll still be going, "Uh? Uh?"

L: Hi guys, what are you talking about?

D: We're talking about the wonders of laissez-faire capitalism.

L: Really? Can I join in?

D: Sure.

L: Hey Dave, I think I your mom's calling you inside, why don't you go in there real quick.

D: No.

A: Hey, I felt a raindrop. I might have just spit on myself, of course...

L: Who else can we rag on? It's fun. (Trying to pop blood blister) This doesn't work.

D: So?

L: Think about how painful it would be if someone potato peeled all your skin off and dipped you in a vat of salt.

A: Oh. Mark Abramowski!

D: Oh yeah! Mickeymouski!

L: Mickeymouski, no, let's not crack on him.

D: Let's crack on people that don't see us very often, so they can't crack on us.

L: Yeah, or people that we'll never see in our lives.

D: Like Bon Jovi.

L: Bon Jovi. There's no reason to crack on him. He's just so cool.

D: It's self evident.

L: Although I did see a video for a stupid song that he did for "Young Guns," it was pitiful.

D: Yeah, I saw it.

L: He's running around without his shirt...

A: Yeah, you guys are back in the "civilized world," you both have cable and MTV now.

D: I saw the new Kip Winger video, too.

L: Yeah, me too.

Finally, a happy illustration.



MorbiditY isn't always cool.

Death rockers, take a shower!



D: Isn't that bad?

L: It's terrible! I'm so mad! Ron Morgenstein is so amazing! He's such a knob now. Money grubbin' scum.

D: No, I think he probably got brainwashed and considers Winger good music.

L: No, he doesn't.

A: So, why do you have so many roadies?

D: Well, we started out with two roadies, and then, by the end of the show, as I've complained about millions of times, every one of our friends comes backstage and just kinda hangs out for a while and gets in the way.

L: He's weak.

D: It's true, though!

L: So? You're still obnoxious about it!

D: Well, they're obnoxious about it! There's another band trying to get on stage, and here there's fifteen thousand people standing backstage.

L: Nonetheless, you're being obnoxious. I remember at the Euclid Tavern show, you were carrying something, and Chris Stollie was carrying a bunch of cymbals, and he was talking to someone, and he (Dave) said "Move. Now!"

D: I didn't say that! I said "You're in the way."

L: No, you're obnoxious. I would like to personally apologize on behalf of this knob here to everyone that's ever been...

D: Okay, first of all, if you were a club owner, and there was a section of the club that you had sectioned off, and all of a sudden, there were thirty people back there using your emergency exit, and hanging out at the back of the bar, and what not, you'd be mighty pissed.

L: You're still obnoxious about it.

D: I'm not obnoxious.

L: When people are helping you out...

D: THEY'RE NOT HELPING ME OUT!! They're standing there socializing! If they were helping me out, it would be one thing, but they just sit and talk!

L: Well, enough about that.

A: I know, let's talk about Gospel Of Death.

L: I'm just filing my nails here...

A: Didn't you use to have bicycling caps with upside down crosses on them, Lee?

L: I don't know anything about that.

A: We were listening to the Max And The Mushrooms tape last night.

D: Yeah, you should hear Sean singing "Temples Of Syrinx."

L: I did hear it; it was terrible.

A: There's a part of the tape where you (Lee) come on and you say, "Wanna mosh? Let's mosh during 'Circus Mucus'" and I say, "No, my foot hurts."

D: "Circus Mucus."

A: You know how everyone sounds different when they hear themselves on tape? Whenever I hear myself on tape, I always sound like I'm talking out of the side of my mouth.

L: (Doing it) Like this?

A: Yeah, and I make more guttural noises than I ever do normally. Well, if you have anything else to say, say it, this is your last chance to ever be in print. I'm killing you both after this, so no one else can get to you. (Silence) Come on!

D: Goodbye. Come see us play.

L: Yeah.

A: As I was explaining to people, the Pimps wouldn't exist if it wasn't for me.

L: Now, where did this come from?

D: Yeah!?

A: This is my world takeover theory. It was my doing that the word became popular enough among us...

L: So? We might have been called the  
Doorknobs.

D: Actually, before Pimps, we were going to  
be Brickheads, for ten seconds.

L: Something like that.

A: And, of course, my marvelous roadieing.  
Very essential.

L: Very prompt. He's like "Oh, you're in a  
hurry? Well, all right, I'll finish dinner,  
and I'll go upstairs and listen to six seven  
inches, and then I'll be on my way. I'm going  
to take a nap on the way. And stop at the  
corner, and get misdirected, and the I'll be  
there."

A: Yeah. "I know the way to Kent."

D: We could say something about Dave Kwan  
getting lost.

L: Ending up in the Flats, taking two  
hours...

D: There's a river that separates that east  
side and the west side, and somehow, they  
just missed the point that, to go over it,  
you need to go over the bridge.

A: Maybe they thought they could take a ferry  
to Lakewood.

L: With my bass drum scurs, my girlfriends,  
everything. I was getting pressed. I was  
getting worried that something happened to  
them!

A: You were worried!

L: And him (Dave) and Flynn were like, "We'll  
form another band! We'll sing covers!" and  
they might have died! And Flynn was like,  
"You can play this, can't you?"

A: Crack on Flynn!

L: I won't crack on Flynn.

A: I completely cracked on him on the Max and  
the Mushrooms tape, I didn't even remember  
it. I was like, "Flynn, you Rock God!" I  
didn't even really know him then, so he  
probably thought I was being a dick.

D: Flynn wasn't even on that tape, though.

A: What?

D: That was Andy Stewart.

L: He was going to play the flute, but he got  
cut off.

A: At the end, he was helping pack up, and I  
cornered him. Crack on Joe.

L: Joe...

D: Big...boots!

L: We'll just play "Earth Day" for him one  
day.

D: That's another musical style we do, doo  
wop!

A: Snail's pace.

L: You know what's a hip show? "Good Times"!

D: "Sledgehammer"'s better.



"How low can you go" department: KILLING TIME shirt on mall rat in a recent issue of Newsweek.



IT'S A \*THING\*  
YOU WOULDN'T UNDERSTAND.

\*put your  
struggle  
here.



(I got no answer. There was a rushing noise in the air. When it died down, I asked again.)  
'Do you think I ought to put this idea before my readers?'



